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A
COLLECTION
OF
TUNES,
SUITED

To the various METRES in Mr. *Watts's* Imitation of the PSALMS of DAVID, or Dr. *Patrick's* Version; fit to be bound up with either.

To which is added

An *Introduction* to PSALMODY, in a New Method; with several Tunes never before Published.



L O N D O N :

Printed by *W. Pearson*, for *John Clark*. at the *Bible and Crown*, and *R. Ford* at the *Angel* in the *Poultry*, and *R. Cruttenden*, at the *Bible and Three Crowns* in *Cheapside*. 1719.

[Price One Shilling.]

NOTES

1. The first part of the notes discusses the general principles of the subject.

CHAPTER I

The first section of the chapter deals with the basic concepts and definitions.

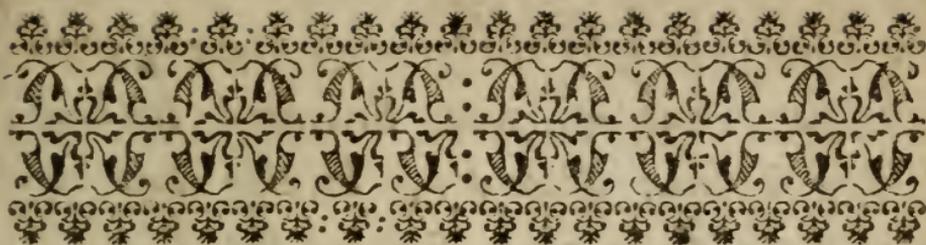
The second section discusses the various methods used in the study.

The third section covers the results of the experiments conducted.

The fourth section provides a summary of the findings and conclusions.

The fifth section discusses the implications of the study for future research.

The sixth section concludes the chapter with a final summary and remarks.



T O T H E

GENTLEMEN of the Society,
that support, and encourage the Friday Lecture in Eastcheap, who have also promoted the delightful Exercise of Psalmody.

Gentlemen,



HERE present you with a Collection of Psalm Tunes, which I hope you will favourably accept. I think you have a double

A 2

Right

DEDICATION.

Right to them: First, because I have taken the Liberty to copy the greatest Part of them (by far) out of your Standard Book of Psalm Tunes: Secondly, because haveing been engag'd in your Service for so many Tears, I thought I could not take a more fitting Opportunity, to offer some Testimony of my grateful Respects to you, than this affords me. Indeed, when I first began to copy them out, I intended them only for my own private Use, in the Desk; to bind up with Dr. Patrick's Version; but when I had almost finished what I intended for that Purpose, Application was made to me, to collect a Number of Tunes, that might Suit with the various Metres of Mr. Watts's Imitation of the Psalms of David; together with an Introduction to Psalmody. I the more readily comply'd with that Request, because I thought I should at once oblige them that made it, and you too.

DEDICATION.

I know many of you stand not in need of such an Introduction, having made very considerable Progress in Psalmody, but at the same time there are others of you, who have more lately join'd your selves to the Society, to whom, I hope, it will be useful, and to such especially, I would recommend the studious perusing of it; and glad should I be, if those that come into the Society, would shew the same Diligence, in attaining to the Knowledge of the Rules of Psalmody, that a great many of you formerly did. The Introduction is in a new and uncommon Method, which, for its Familiarity and Plainness, I hope will be Taking and Profitable. I have added some new Tunes, that I presume, you never have seen in Print before, which I hope will be acceptable to you. I know there are such, that so critically look to espy Faults, that this Performance will not escape their Censures: However this may satisfy me, that

is

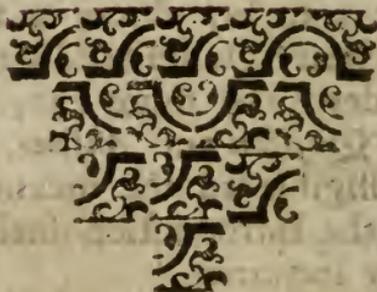
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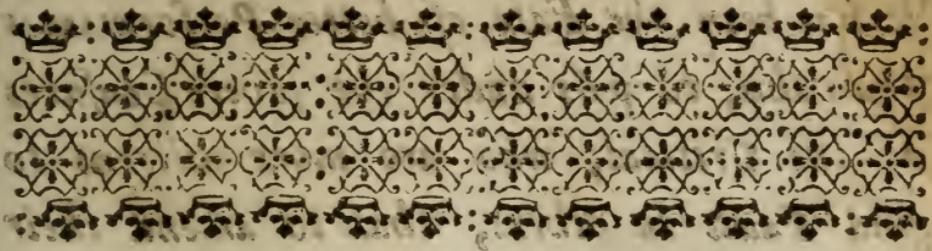
DEDICATION.

it has been the Fate of better Performances than this, to pass under the severe Censures of the Critical, who are more diligent to find Fault in others, than to amend their own. Such as it is, I hope you will please to accept, it as the best way I could think of, to shew my Respect and Gratitude to you. I am, Gentlemen, under many Obligations,

Your very humble Servant,

W. L.





A N

INTRODUCTION

T O

Psalmody.



UPON the Publication of Mr. *Watts's* Psalms, being desired to present the World with a Collection of Psalm Tunes, I thought it would not be improper, by way of Introduction, to lay down a few plain Directions, for the better Understanding of Psalmody; which, to render it the more Familiar, I chose to do by way of *Question* and *Answer*, that thereby it might be Intelligible to the meanest Capacities; and therefore the Introduction shall be in Answer to the following Inquiries.

Q. What is Psalmody?

A. Psalmody is the singing of *Psalms* in such Tunes as are proper to the Gravity and Solemnity

of the Subject, according to the Rules of the *Gamut*: Without the Knowledge of which, it is impossible regularly to perform any Musick, either Vocal or Instrumental.

Q. May not a Person learn to sing by the Ear, or by hearing others sing?

A. There are many Persons who have very good Musical Ears, that can take in a Sound from another that sings true; but without the Knowledge of the *Gamut* Rules, he cannot judge whether he sings true or false.

Q. What is the *Gamut* or Scale of Musick?

A. The *Gamut* or Scale of Musick is the Repetition of the seven first Letters of the Alphabet, viz. A B C D E F G, together with a Syllable or Syllables, expressing the Names of the Notes on the several Keys of the *Gamut*.

Q. How do you Repeat your *Gamut* or Scale of Musick?

A. *Alamire*

A. Alamire		La	
G solreut in Alt.		Sol	
F faut	-----	Fa	} Treble.
E lami		La	
D lasolre	-----	Sol	
C solfaut		Fa	
B fabmi	-----	Mi	
Alamire		La	} Tenor.
G solreut		Sol	
F faut		Fa	
E lami	-----	La	
D lasolre		Sol	
C solfaut		Fa	} Bass.
B fabmi		Mi	
Alamire	-----	La	
G solreut		Sol	
F faut		Fa	
E lami		La	} Bass.
D solre	-----	Sol	
C faut		Fa	
B mi	-----	Mi	
A re		La	
Gamut	-----	Sol	
FF faut		Fa	
EE lami		La	
DD solre		Sol	

Q. How do you distinguish those Keys in the foregoing Scale which descend below Gamut, or ascend above Ela?

A. All

A. All below *Gamut* are term'd Double, as double *F Faut*, double *E Elami*, &c. and those above *E la*, are called Notes in *Alt.* as *G Sol re ut in Alt.* and *A la mi re in Alt.* &c.

Q. How do you express the *Gamut* in the pricking of Tunes?

A. Every part that is sung is prick'd on five Lines, on which Lines and the Spaces between each Line is the Place for the Notes, answering the several Letters or Keys in the *Gamut*; as you may see by the foregoing Scale.

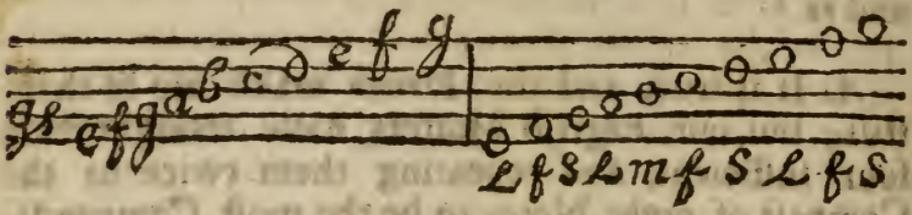
Q. Do you never exceed the Number of five Lines for the pricking of any Tune?

A. No, except there be occasion for a borrow'd Line above or below the five Lines, and then it is extended no further than the Note or Notes for which it was borrow'd.

Q. How shall I know the several Parts of a Tune as they stand in the *Gamut* on those five Lines?

A. You must observe which of those Marks or Characters which you see in the *Gamut* or Scale of Musick is placed at the Beginning of your Tune, for that denominates the Tune or Part you are to sing, there are three of them, which we call *Cliffs* viz. The *F fa ut Cliff* mark'd thus  which gives the Name of *F fa ut* to that Line on which it stands, and is proper only for the *Bass*; and is, or ought always to be placed on the uppermost Line but one. The second Mark or *Cliff*; its proper Place

3dly, Of the *G sol re ut Cliff*, which is of the most general Use.



Q. How may I understand my Notes so as to sing by the *Gamut* Rules?

A. You must first learn to call your Notes on the Lines and Spaces by their proper Names, which is the readiest way to give them their proper and distinct Sounds.

Q. What are their Names, and how shall I know their Places as they are pricked on the five Lines?

A. The Names now in use, by which your Notes are called, are *Mi Fa Sol La*; you are first to find out the proper place for *Mi*, and above that Place you ascend, and call the first *Fa*, the second *Sol*, the next *La*, and ascending still higher, you repeat *Fa Sol La* over again, so that twice *Fa Sol La* brings you to the Return of your *Mi*, for it comes but once in eight Notes; and descending below *Mi*, you name them backward, *La Sol Fa, La Sol Fa*; and then you come to *Mi* again, for every *Octave* is the same.

Q. Why are the Notes call'd by these Names?

A. Because it is necessary for the commodious Expressing of a Musical Sound, to make use of some Syllable; and these Syllables are very well adapted to express the distinct Sounds of your several Keys in the *Gamut*.

Q. But

Q. But I find in the *Gamut* two other Syllables, which you give me no Instructions about, *viz. ut* and *re* ?

A. It is true, and the *French* make use of them still; but our *English* Masters have thought these four sufficient, and repeating them twice in the Compass of eight Notes to be the most Compendious, and Easier to the Learner, and as fully answers the End, as if they were all continued; for as *Mi* directs us how to place *Fa Sol* and *La*, so *Fa* directs us where to place the half Tone, which must have two places in the *Octave*, and they are both express'd by *Fa*.

Q. You seem to intimate a Necessity of finding *Mi* first; Pray how shall I learn its proper Place, that I may know how to call my Notes above and below *Mi*, by their proper Names ?

A. First, observe what *Flats* or *Sharps* you have at the beginning of your *Tune*, if you find neither *Flat* nor *Sharp* there, then your *Mi* is in *B*, (which is its natural Place;) but if you find a *Flat* (which is mark'd thus (b) put upon *B*, then you must place your *Mi* in *E*; and if there be a *Flat* in *E* also, then your *Mi* is placed in *A*; and sometimes you will find *B*, *E*, and *A* all flatted, and then you must place your *Mi* in *D*.

Q. But how shall I find *Mi* when there are *Sharps* at the beginning of a *Tune* ?

A. The first place for a *Sharp* is *F*, and if you find a *Sharp* (which is mark'd thus (#) in *F* only, then *F* is *Mi*; but if you find *Sharps* in *F* and *C*, then

B

you

you must place your *Mi* in *C*; and in some Authors you will find *F*, *C*, and *G*, all *sharp'd*, and then you must place your *Mi* in *G*; and in which of these Places soever you find *Mi*, your other Notes follow in the same Order as we have already mention'd.

Q. Why are *Flats* and *Sharps* set at the beginning of *Tunes*? And of what *Use* are they?

A. The *Use* of a *Flat* at the beginning of a *Tune*, is to depress all the Notes throughout the *Tune* on that *Key* where it is fixed, half a *Tone* lower in *Sound*, than they would have been without a *Flat*; and on the contrary a *Sharp* raises the *Sound* half a *Tone* higher.

Q. But suppose I meet with a *Sharp* placed before a *Note* that is naturally *flat*, or before a *Note* standing upon a *Key* flattened at the beginning of the *Tune*?

A. That *Sharp* serveth only to raise that *Note*, before which it is placed, half a *Tone* higher than it was without it: And on the contrary, when you meet with an accidental *Flat* before a *Note* naturally *sharp*, it depresseth the *Sound* half a *Tone* lower than it would have been without it, and I think changing the *Name* into *Fa*, is some Assistance to the *Voice* in the right flatt'ng such a *Note*.

Q. Is there so many *Keys* as there are *Letters* put down and repeated in the *Gamus*?

A. There is, properly speaking, but seven *Keys* answering the seven *Letters* of the *Alphabet*, which you find in the *Gamus*, viz. *A B C D E F G*;

B

for

L M F S L F S L

J L S F S M L M S F S L

F S L F S L M F

F S L M F S L F

M F S L M

S L M F

M S L M

The image shows five systems of musical notation, each consisting of a treble clef staff with a key signature (one flat, one sharp, or two sharps) and a sequence of notes with letters L, M, F, S below them. The notes are quarter notes, and the letters are placed directly under the corresponding notes. The systems are as follows:

- System 1: Key signature: one flat (B-flat). Notes: B-flat, C, D, E, F, G, A, B. Letters: L, M, F, S, L, F, S, L.
- System 2: Key signature: one flat (B-flat). Notes: B-flat, C, D, E, F, G, A, B. Letters: L, F, S, L, M, F, S, L.
- System 3: Key signature: one sharp (F-sharp). Notes: C, D, E, F, G, A, B, C. Letters: F, S, L, F, S, L, M, F.
- System 4: Key signature: one sharp (F-sharp). Notes: C, D, E, F, G, A, B, C. Letters: F, S, L, M, F, S, L, F.
- System 5: Key signature: two sharps (F-sharp, C-sharp). Notes: C, D, E, F, G, A, B, C. Letters: M, F, S, L, F, S, L, M.

The same Rule is to be observ'd in the *C sol fa ut Cliff*; but it being so little used, I forbear to swell this small Introduction with Examples.

Q. Are not some of the Keys properly and naturally *flat* or *sharp*, without the Addition of either *Flat* or *Sharp* to them?

A. Yes, *E B* and *A* are naturally *Sharp*, and *G F D* and *C* are naturally *flat* Keys, as by the foregoing Examples you may see; those Keys which are naturally *sharp* have *flats* apply'd to them, and those naturally *flat* are subjected to *Sharps* at the

B. 3

beginning

beginning of the Tunes, except *D la sol re*, to which you may sometimes find a *Flat* or a *Sharp* accidentally apply'd; but if you find that Key either flatted or sharped at the beginning of your Tune, you may look upon such a Tune as fitter for an Instrument than the Voice, or at least it is irregular for that we call *Sol fa ing* of a Tune.

Q. Is there no other Notion of this Term *Key*, but what is applicable to the seven Letters in the *Gamut*?

A. Yes, there is likewise the *Tone* or *Key*, in which the Tune is prick'd, and that is either a *flat Key* or a *sharp Key*.

Q. How shall I know when a Tune is prick'd in a *flat Key*, and when it is prick'd in a *sharp Key*?

A. You are not to make your Judgment from the *Flats* or *Sharps* you find at the beginning of your Tune, but you must observe the last Note of your Tune, for that is the *Key* in which your Tune is said to go; and if you have a *flat Third* next above your *Key*, then your *Key* is *flat*, if a *sharp Third* next above, then your *Key* is *sharp*. Only observe if your Tune is compos'd in ever so many Parts, you must always look at the closing Note of your *Bass* to find your *Key*.

Q. Are not some of your seven *Keys* capable, of themselves to express either a *Flat* or *Sharp Tune*, without either *Flats* or *Sharps* at the beginning?

A. Yes, these two (*viz.*) *C sol fa ut* and *A la Mi-*

Mi re, and therefore they are call'd Master or Natural Keys; for all other Keys, whether express'd with *Flats* or *Sharps* are reduc'd to the same Air with these two.

Q. Of what further use are these Keys?

A. All those Tunes which are prick'd in a flat Key are proper for melancholly Subjects, such as Psalms of Confession and Humiliation, &c. and those prick'd in a sharp Key for Psalms of Thanking and Praise, &c.

Q. But having thus far instructed me in naming my Notes, and applying the Rules to Practice, how shall I know the Length of my Notes, and what is meant by keeping of Time in singing?

A. You must observe what Mood is fix'd at the beginning of your Tune.

Q. What is a Mood?

A. There is several sorts of Moods, both as to their Characters, and Measures; but I shall only give you an Instance or two of such as are most in Use for Psalmody: And those are either call'd Common Time, or Tripla Time. The Sign of the Mood for Common Time is a Semicircle, which for the slowest Time is mark'd thus C The next is a degree faster, and is mark'd thus $\frac{C}{2}$ and the quickest is mark'd thus $\frac{C}{4}$.

Q. What are the distinct Names of the Notes, according to their several distinct Characters, and what Proportion do they bear one to another?

A. In

A. In this Measure of Common Time, before describ'd, one *Semibreve*, which is the longest Note now generally used, contains two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, and one *Quaver* two *Semiquavers*, as appears by the following Example.



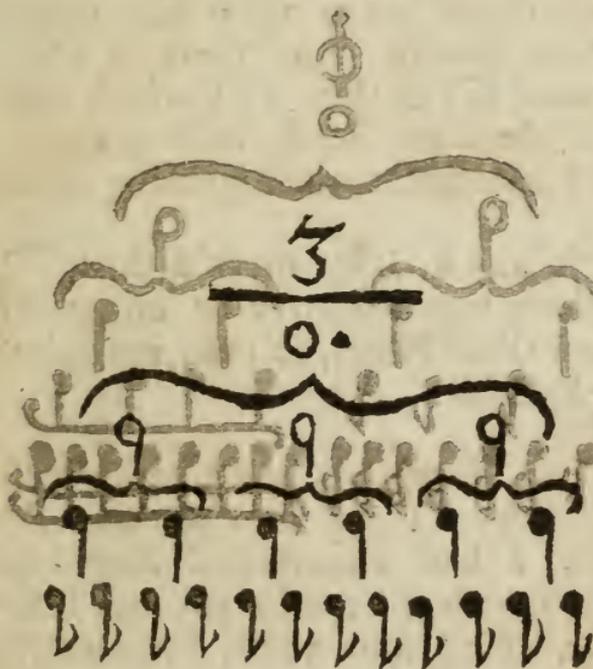
Q. What is the meaning of a *Prick*, or *Period*, being plac'd after a *Note*?

A. It is call'd a *Prick* of *Perfection*, and makes the *Note* going before it, half so long again as it was; as for Instance, a *Semibreve* with a *Prick* after it, is as long as a *Semibreve* and a *Minim*, so a *Minim*.

Minim with a *Prick*, is as long as a *Minim* and a *Crotchet*, and so for all other Notes, as you may see more plainly in the succeeding Example.

Q. How shall I know *Tripla-Time*?

A. There are various Sorts of this, but those most used in *Psalmody* have three *Minims* in a *Bar*, and are mark'd thus (3) or thus ($\frac{3}{2}$) or thus (31) for the better explaining of this Tune, and the use of the *Prick* of Perfection, take one Example.



Q. Are there no other Musical Adjuncts used in *Psalmody*?

A. Yes, there is *Rests* or *Pauses* which are sometimes placed at the beginning, or in the Middle of a Tune,

A TABLE of the Tunes.

Bingron	13
Andrew St.	13
Angels Song	14
Babylon Streams	15
Bella	18
Benedictus	7
Berwick	17
Bradford	6
Brentford	6
Brunswick	5
Cambridge	1
Chester	2
Christ Church	22
Commandments	15
David's St.	3
Ely	2
Exeter	4
Edmonds St.	15
French Lo	14
Glocester	2
Gliding Streams	4
Hackney	6
Hampton	6
Hereford	15
Horton	5
Hymn Div Mu	23
Litchfield New	1
Litchfield Old	2
Leeds	6
London	3
Low Dutch	1

last Page.

Lamentation	_____	_____	16
Ludlow	_____	_____	18
Manchester	_____	_____	3
Magnificat	_____	_____	9
Martyrs	_____	_____	4
Namur	_____	_____	4
Nottingham	_____	_____	5
Nunc Dimittis	_____	_____	8
Old 100	_____	_____	14
Pfalm of Degaees	_____	_____	18
Reading	_____	_____	14
Southwel	_____	_____	18
Somerfet	_____	_____	17
Te Deum	_____	_____	8
Veni Creator	_____	_____	7
Wantage	_____	_____	5
Wells	_____	_____	12
Windfor	_____	_____	3
York	_____	_____	1

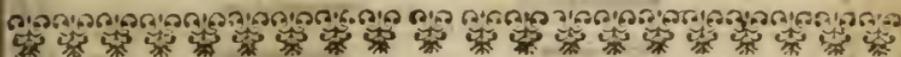
<i>Pfal.</i>			<i>Fol.</i>
18	_____	_____	9
46	_____	_____	10
50	Old	_____	19
50	New	_____	19
68	_____	_____	10
81	_____	_____	11
107	_____	_____	16
112	_____	_____	20
113	_____	_____	20
119	_____	_____	11
122	_____	_____	21
137	_____	_____	12
148	_____	_____	22



A Collection of
PSALM-TUNES
In Two P A R T S,
Of various METRES;

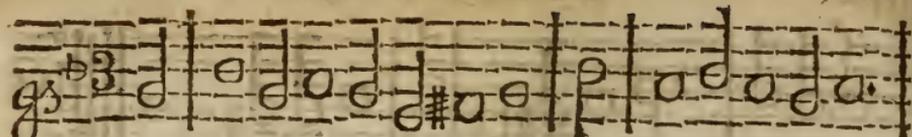
Viz.

- I. Common Metres single.
- II. Common Metres double.
- III. Long Metres single.
- IV. Long Metres double.
- V. Short Metres.
- VI. Tunes for particular Metres.

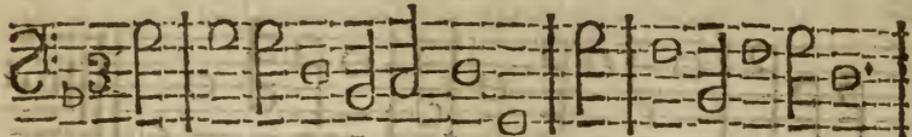


Tenor.

Cambridge

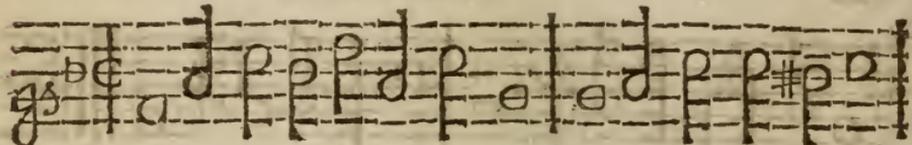


Bass.

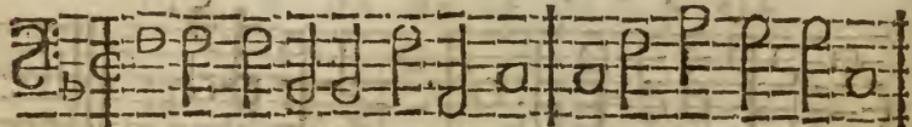


Tenor.

York

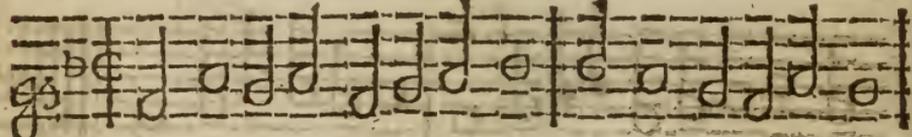


Bass.

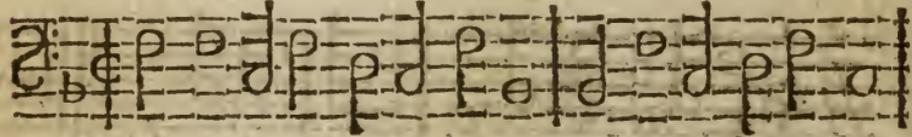


Tenor.

Low Dutch

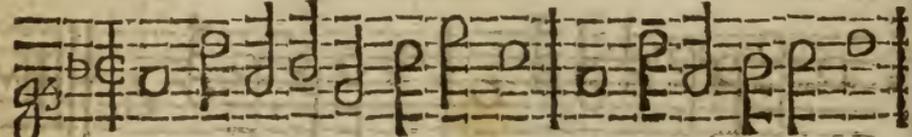


Bass.

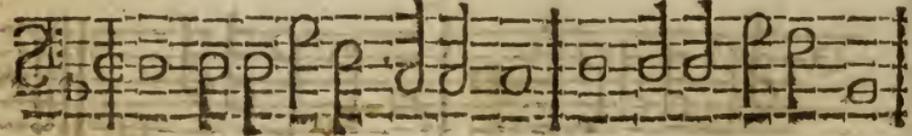


Tenor.

Litchfield New

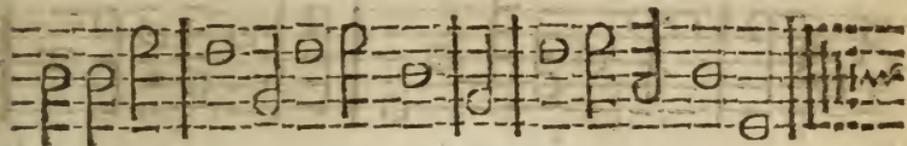
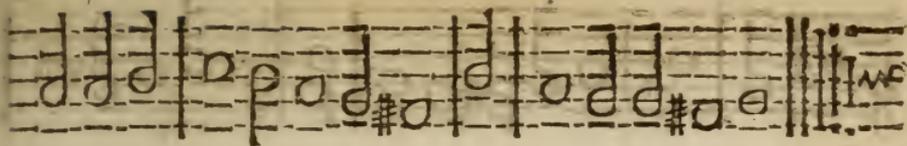


Bass.



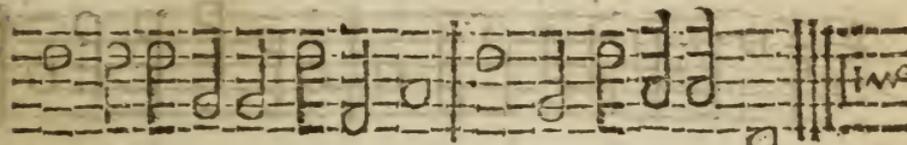
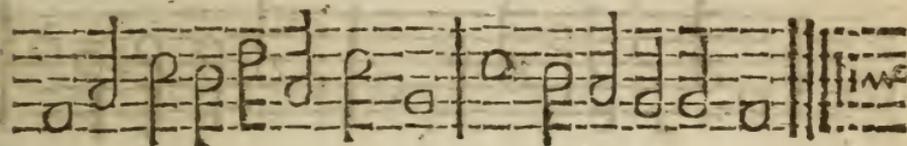
Tune,

Common Metre single.



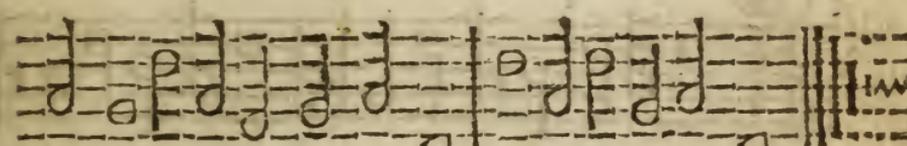
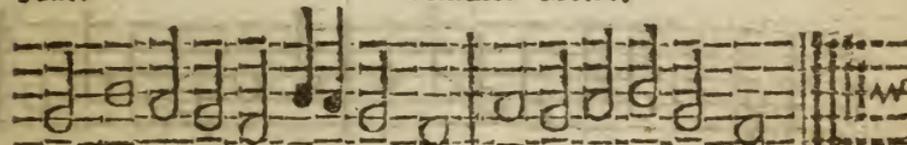
Tune,

Common Metre.



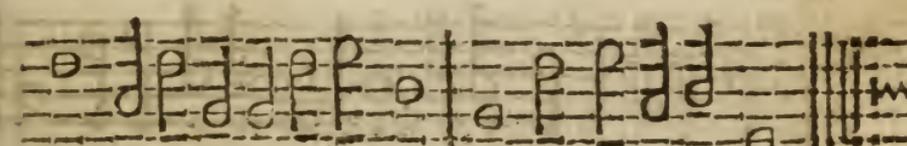
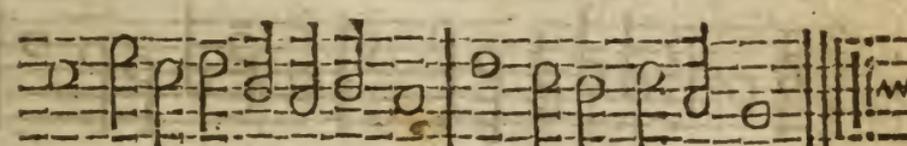
Tune,

Common Metre.



Tune,

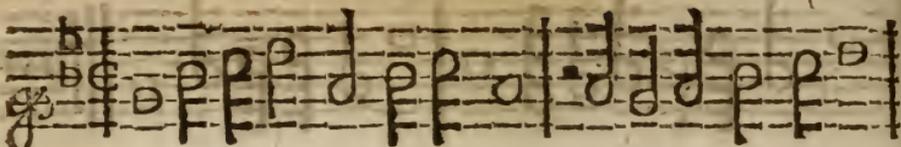
Common Metre.



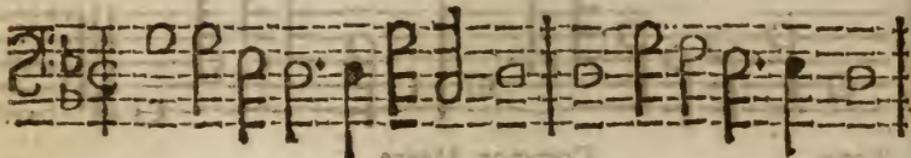
Tenor.

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Litchfield Old

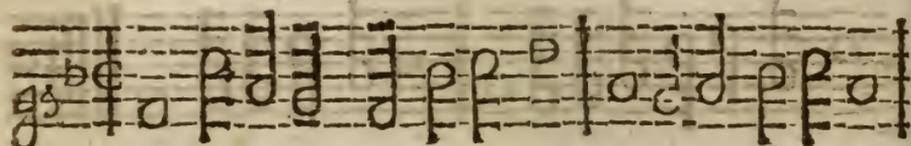


Bass.

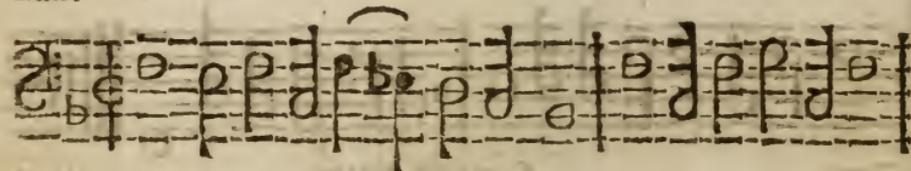


Tenor.

Glocester

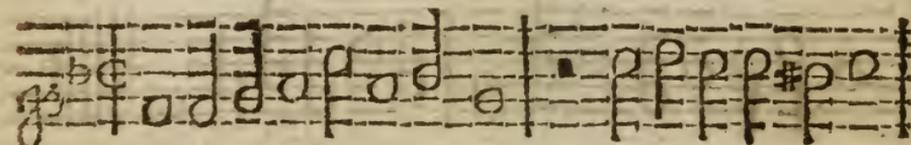


Bass.

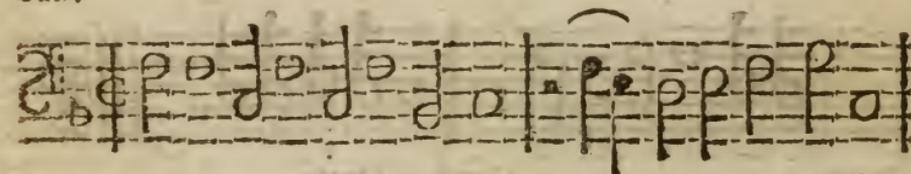


Tenor.

Ely



Bass.

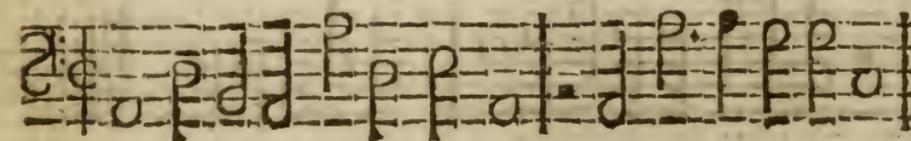


Tenor.

Chester.



Bass.



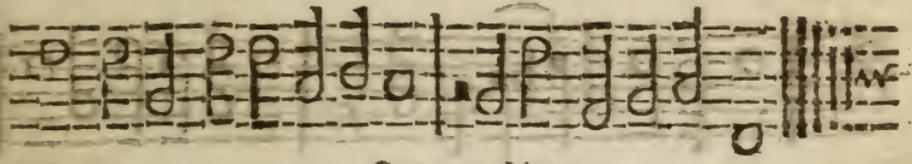
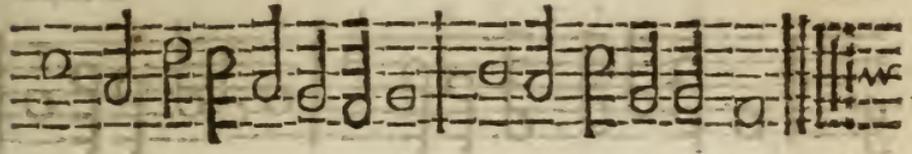
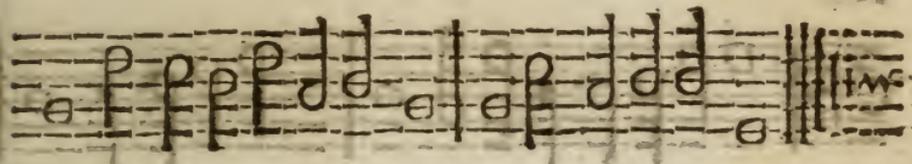
Tune.

Common Metre.



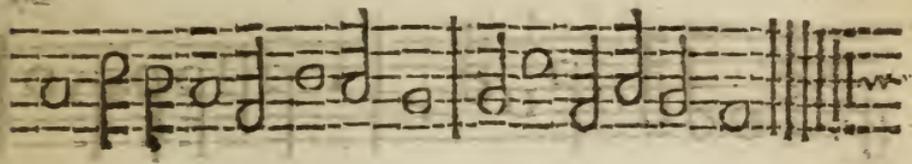
Tune.

Common Metre.



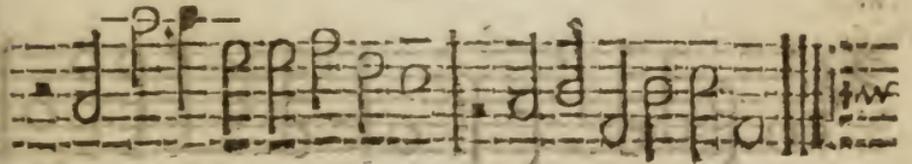
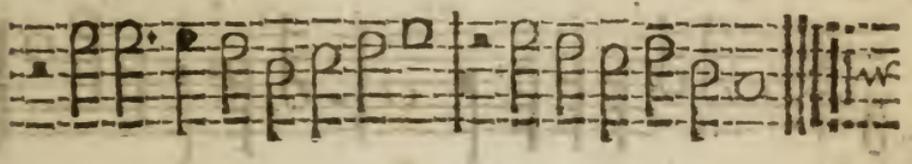
Tune.

Common Metre.



Tune.

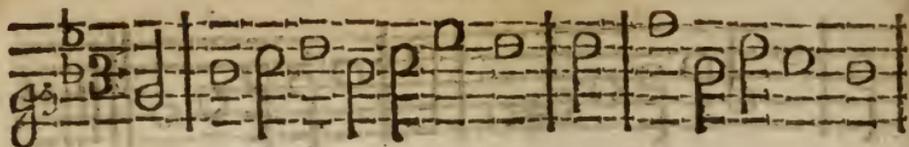
Common Metre.



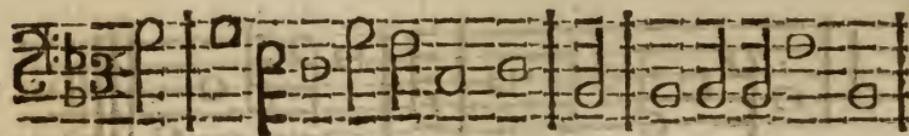
Tenor.

[3]

Manchester

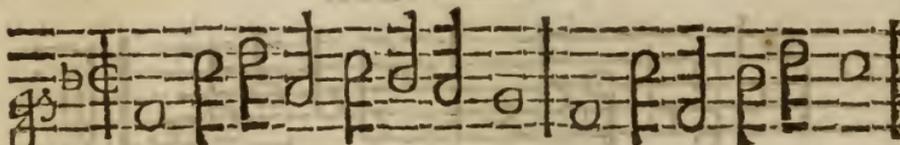


Bass.

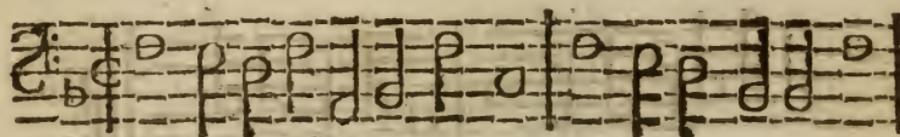


Tenor.

St. David's

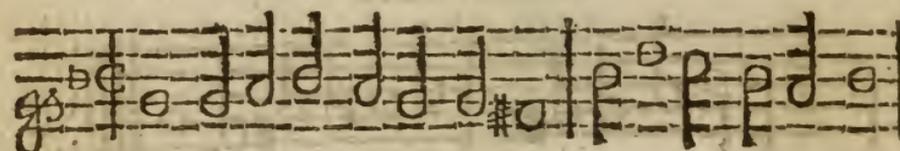


Bass.

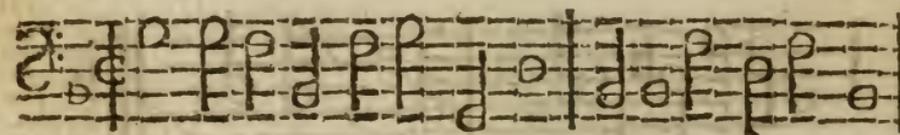


Tenor.

Windfor

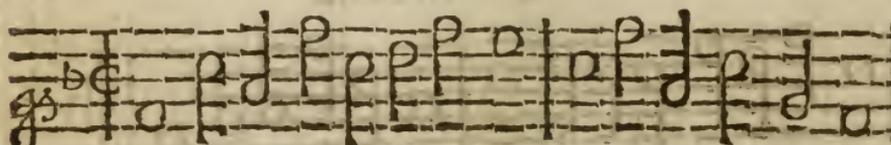


Bass.

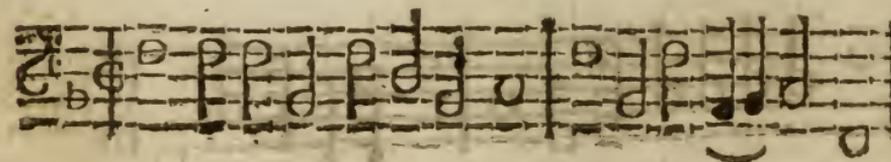


Tenor.

London

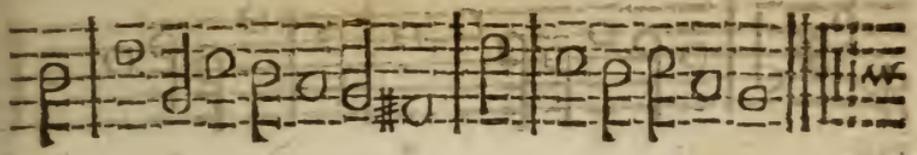


Bass.



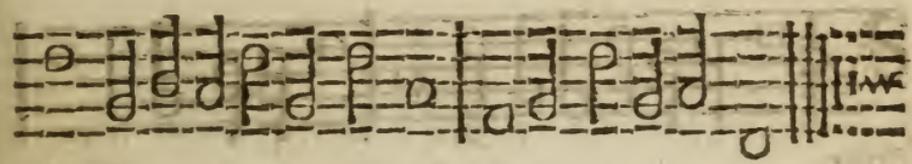
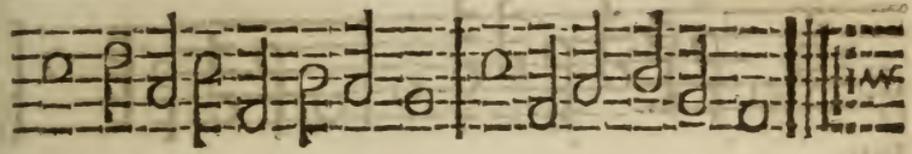
Tune:

Common Metre.



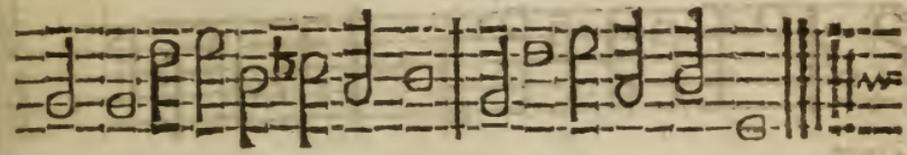
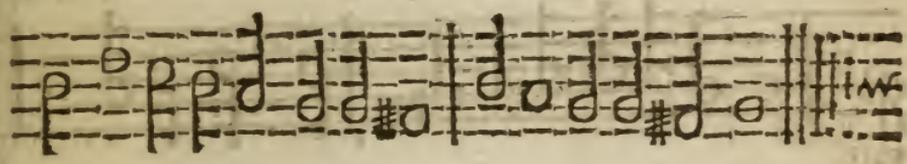
Tune:

Common, Metre.



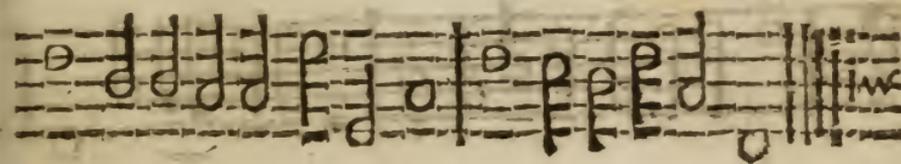
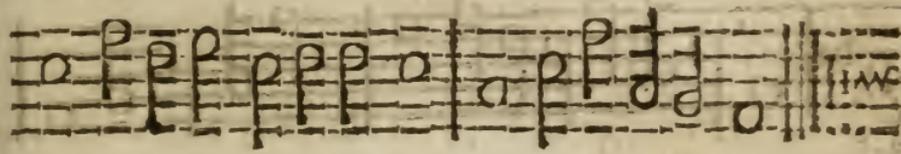
Tune.

Common Metre.



Tune.

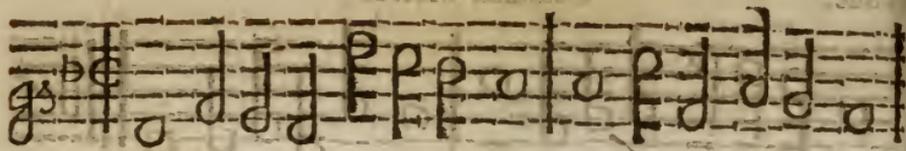
Common Metre.



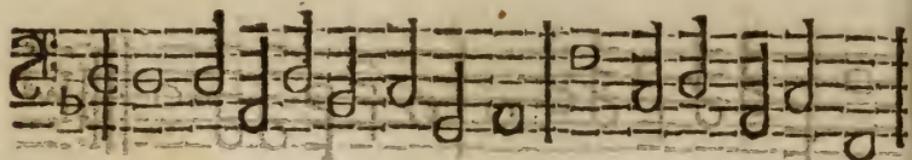
Tenor.

[4]

Hackney

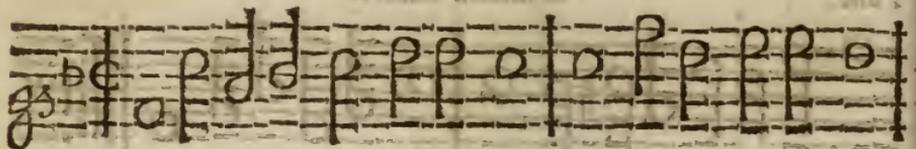


Bass.

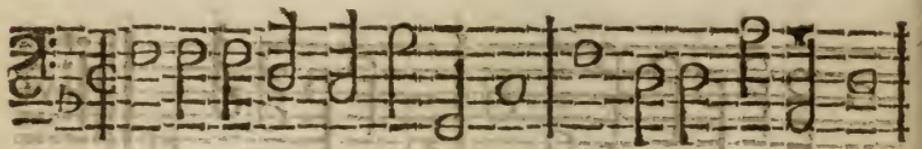


Tenor.

Exeter

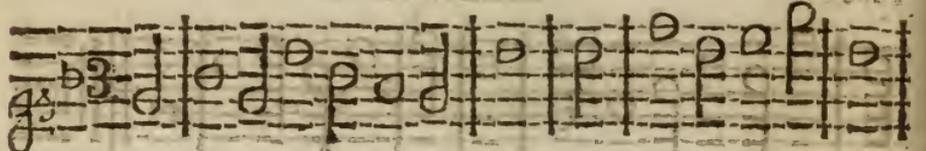


Bass.

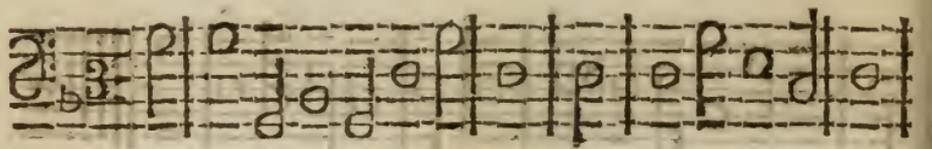


Tenor.

Martyrs



Bass.

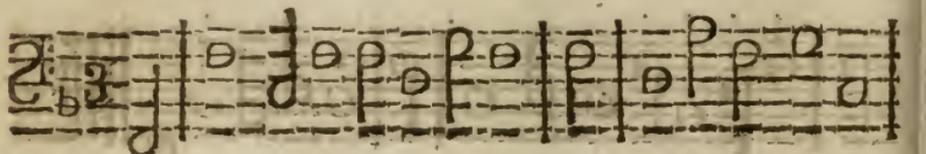


Tenor.

Nature

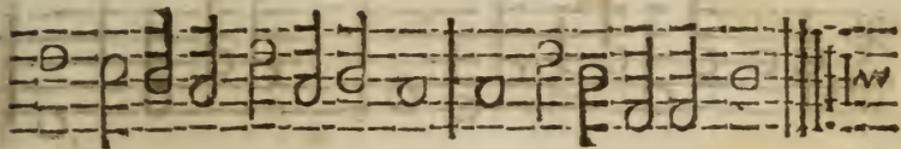
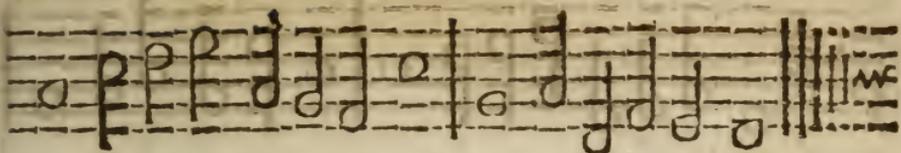


Bass.



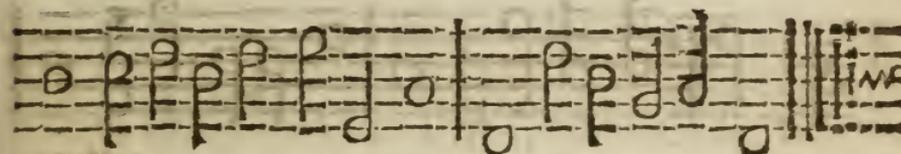
Tune.

Common Metre.



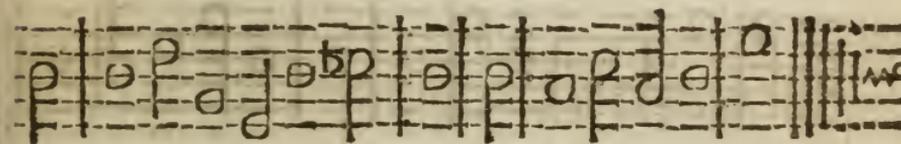
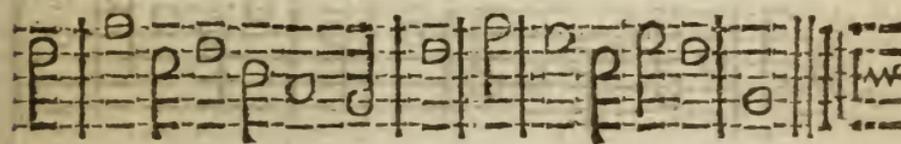
Tune.

Common Metre.



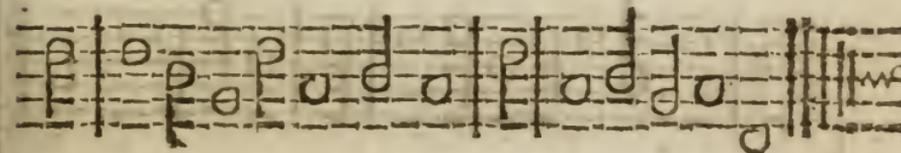
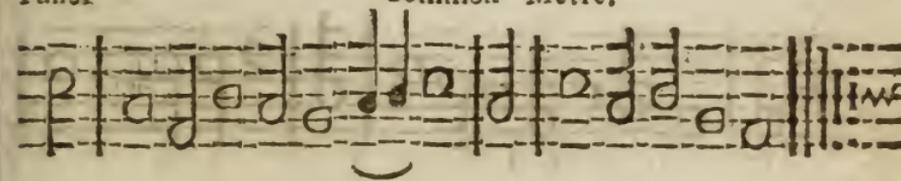
Tune.

Common Metre.



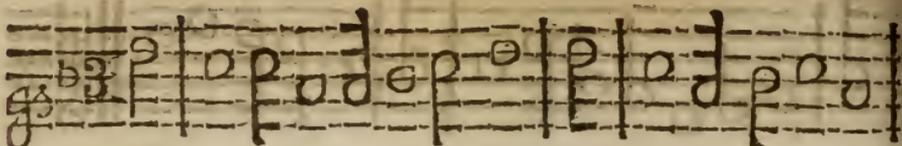
Tune.

Common Metre.

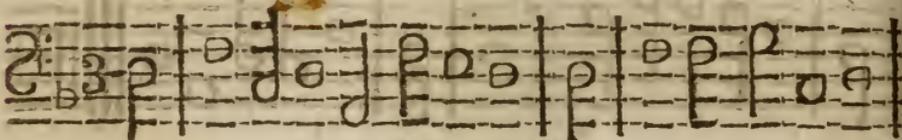


Tenor.

Wantage

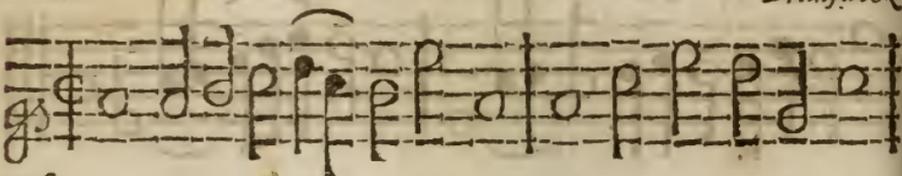


Bafs.

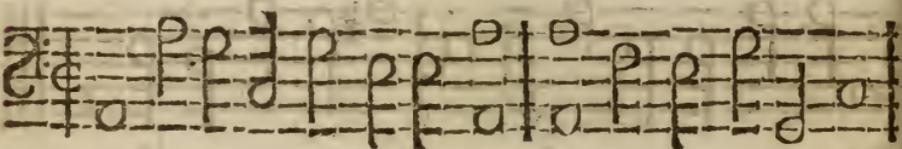


Tenor.

Brunswick

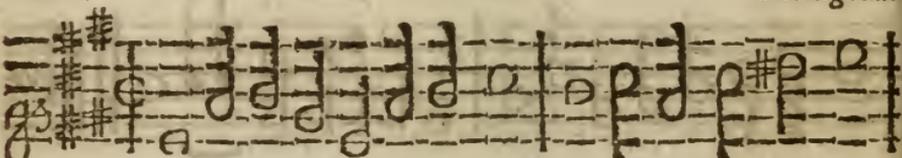


Bafs.

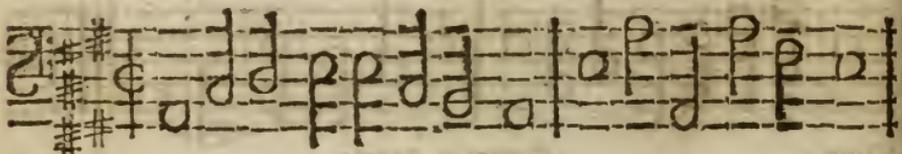


Tenor.

Notingham

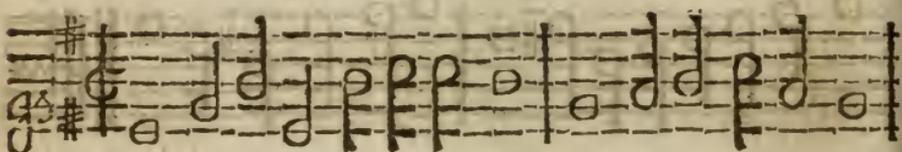


Bafs.

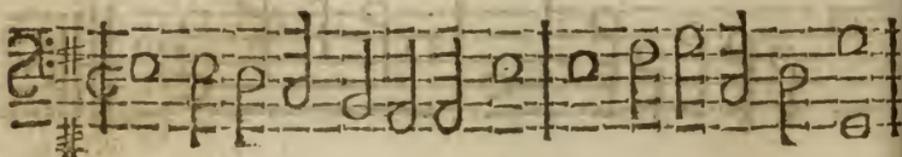


Tenor.

Horton

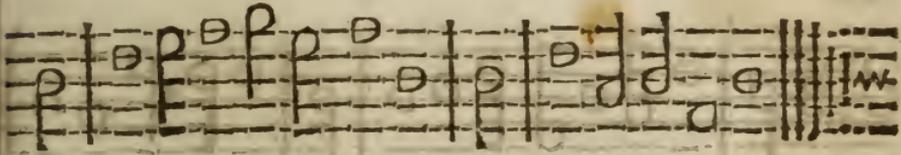
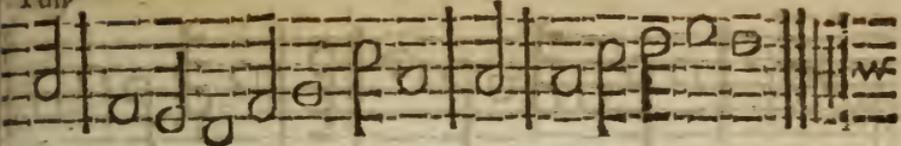


Bafs.



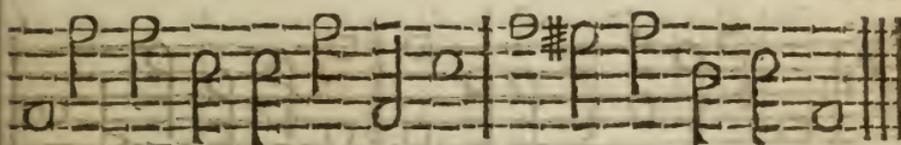
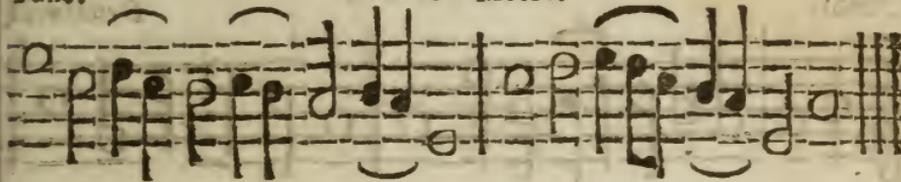
Common Metre.

Tune



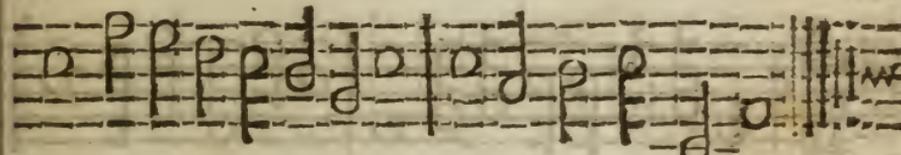
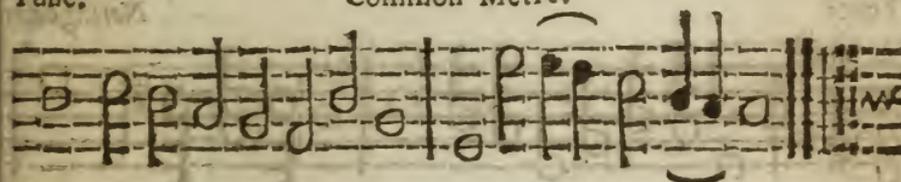
Tune.

Common Metre.



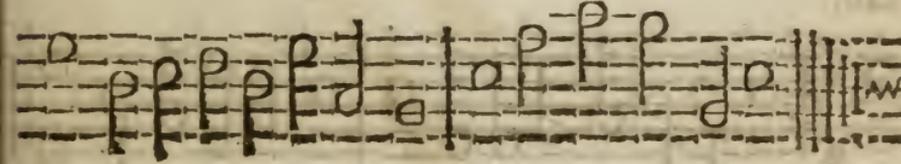
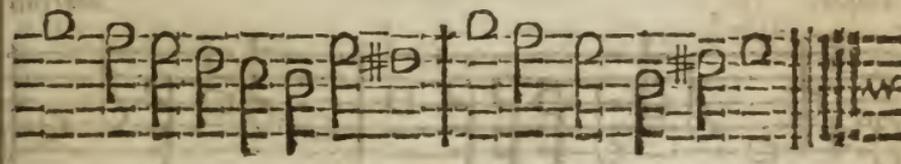
Tune.

Common Metre.



Tune.

Common Metre.



Tenor.

[6]

Wantage

Bass.

Tenor.

Leeds

Bass.

Tenor.

Hampton

Bass.

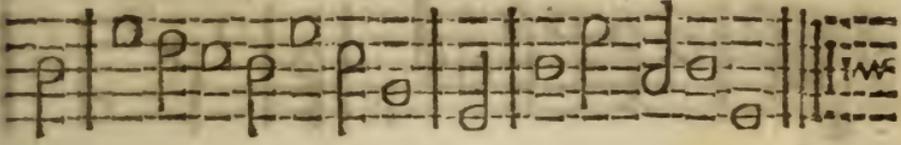
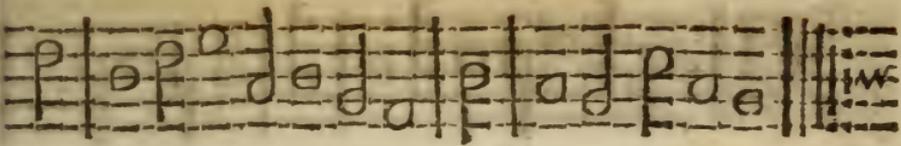
Tenor.

Brentford

Bass.

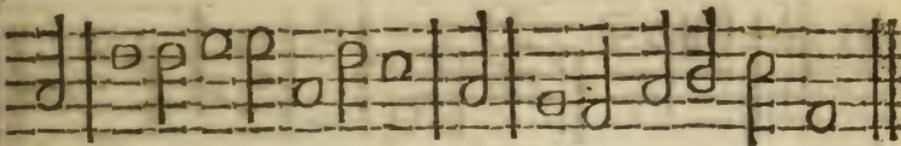
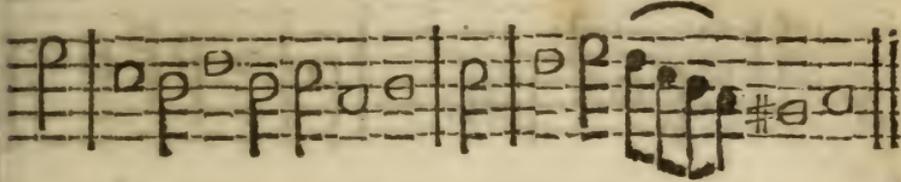
Tune.

Common Metre.



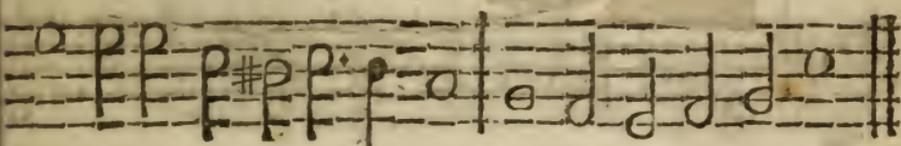
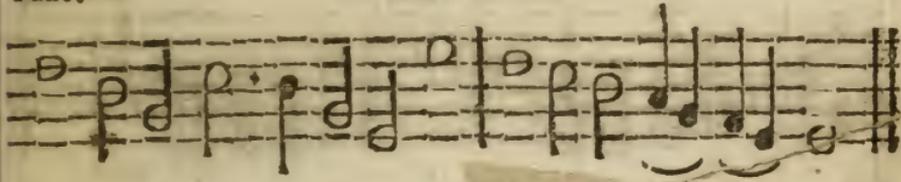
Tune.

Common Metre.



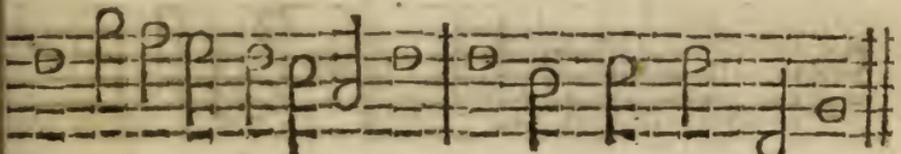
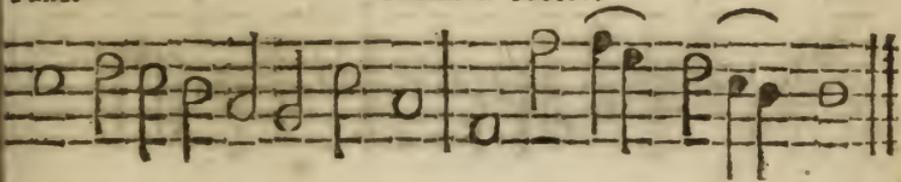
Tune.

Common Metre.

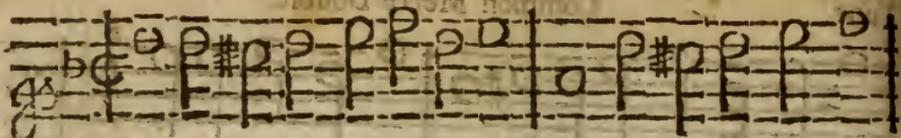


Tune.

Common Metre.



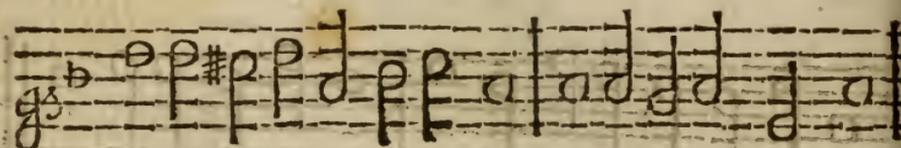
D



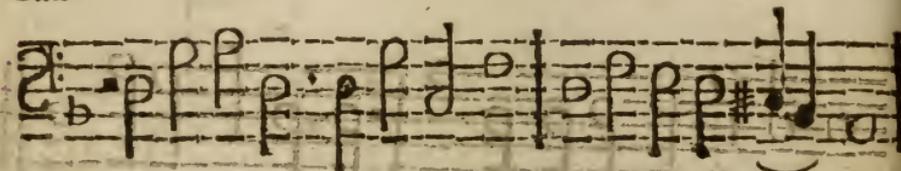
Bass.



Tenor.



Bass.



Tenor.

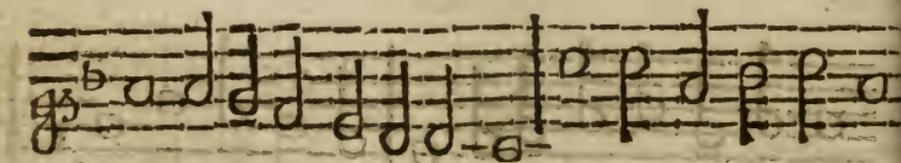
Benedictus



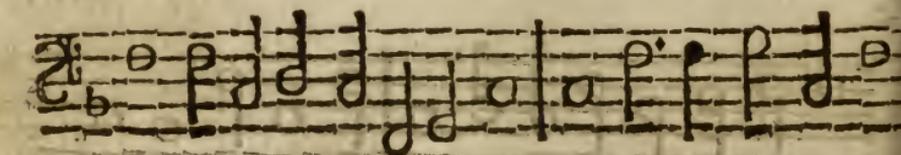
Bass.



Tenor.



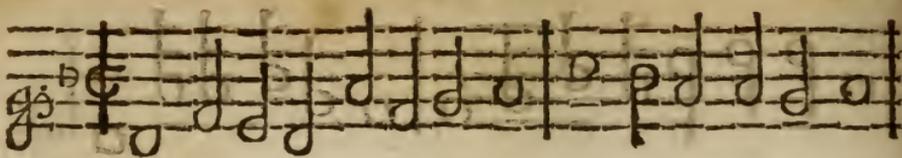
Bass.



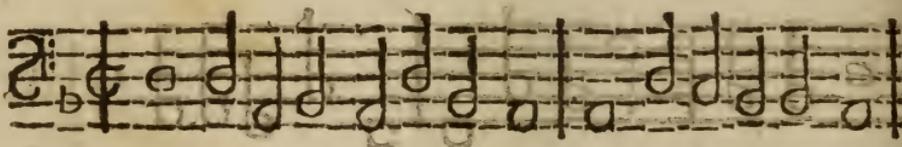
Tenor.

1800 1808]

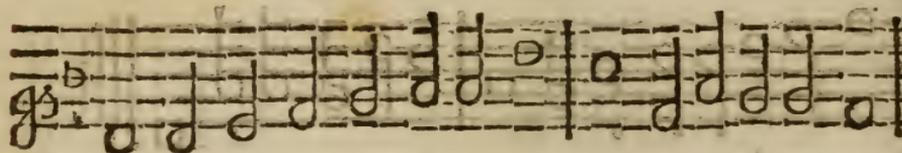
Te Deum



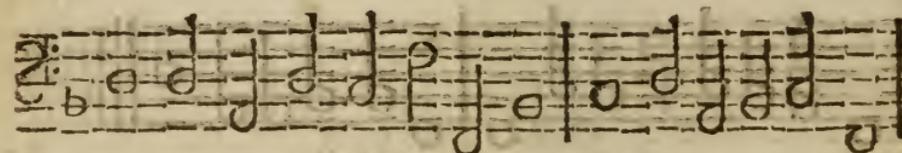
Bass.



Tenor.



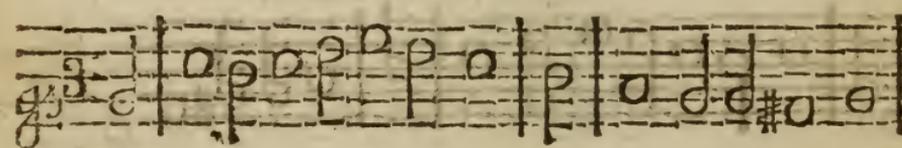
Bass.



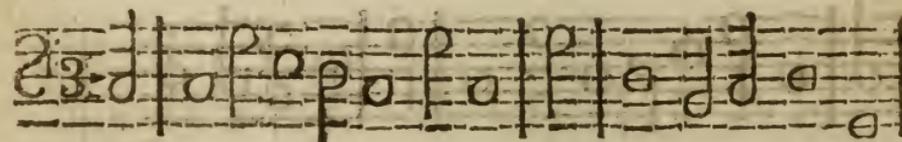
Tenor.

1800 1808]

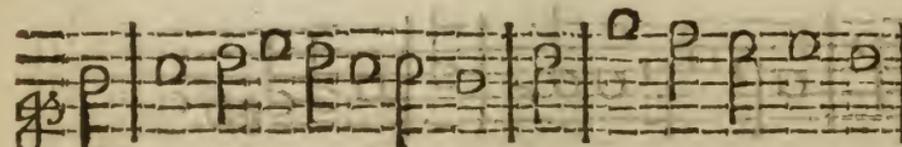
Nunc Dimittis



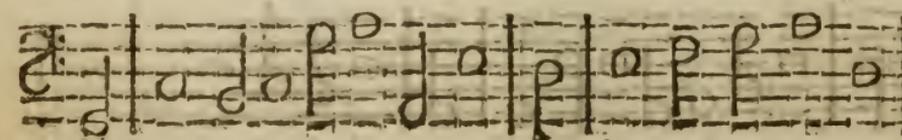
Bass.



Tenor.

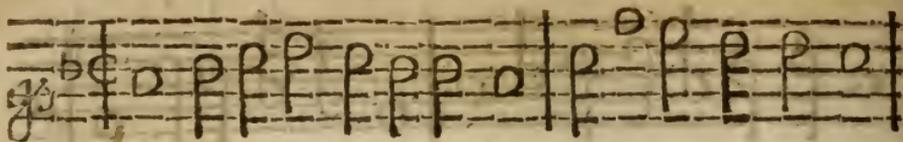


Bass.

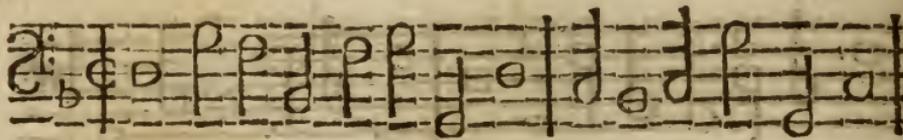


Tenor.

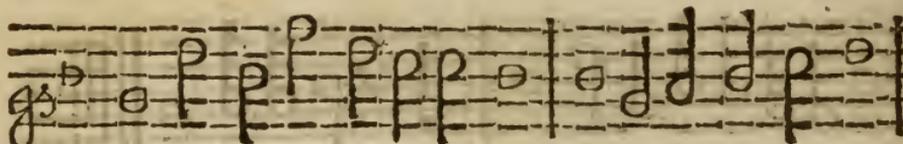
Magnificata



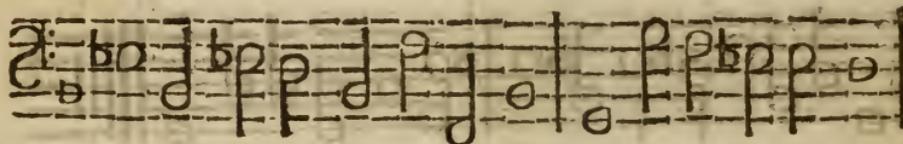
Bafs.



Tenor.

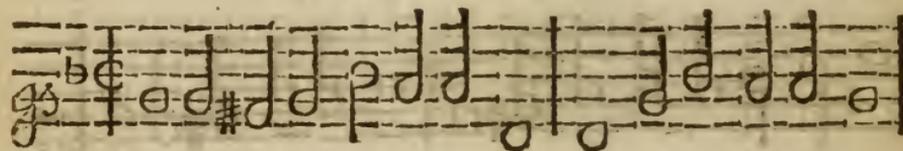


Bafs.

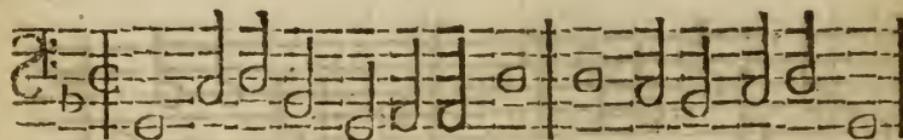


Tenor.

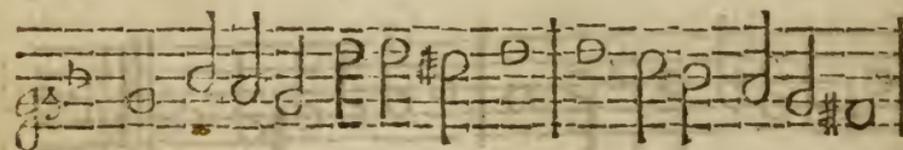
The 18th Pfalm



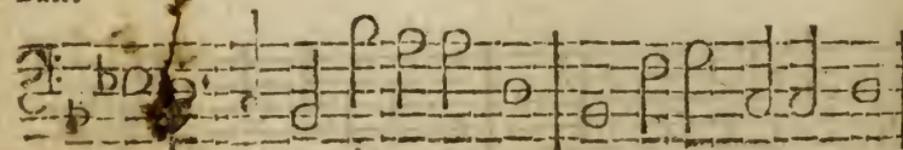
Bafs.



Tenor..



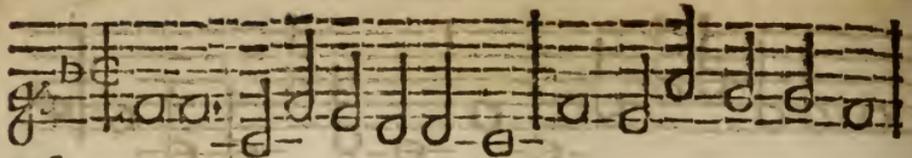
Bafs.



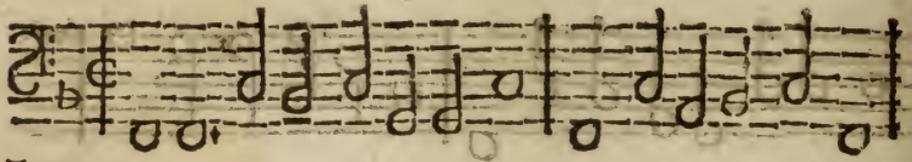
Tenor.

side [10]

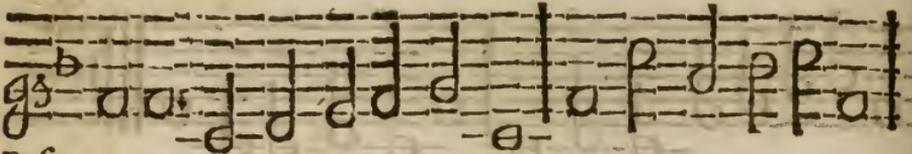
The 46th Psalm



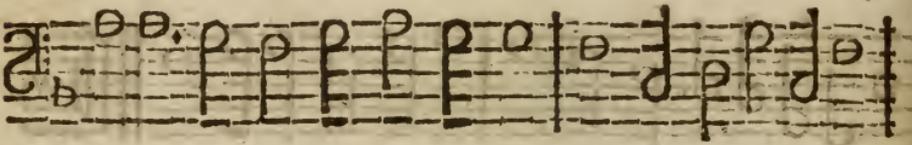
Bass.



Tenor.

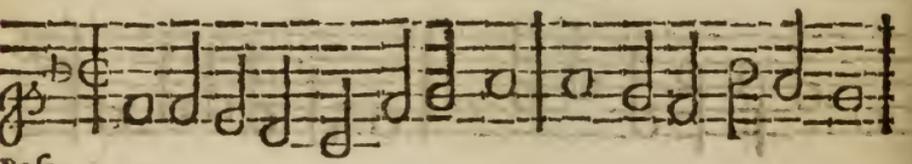


Bass.

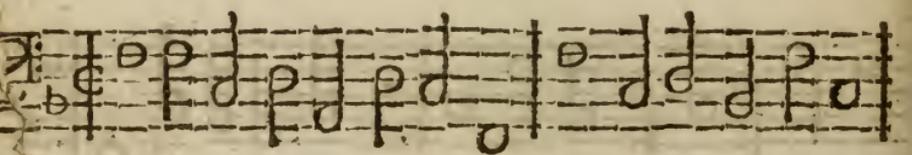


Tenor.

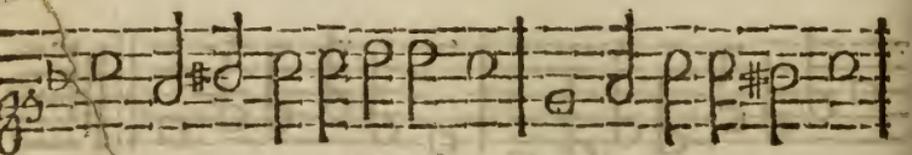
The 68th Psalm



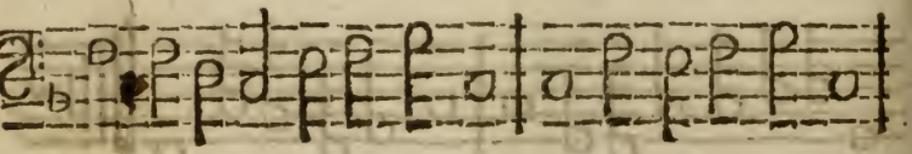
Bass.



Tenor.



Bass.



Tenor.

[11]

The 81st Psalm

Handwritten musical notation for the Tenor part of the 81st Psalm, first system. The staff is in G-clef and D-flat major. It contains six measures of music with various note values and rests.

Bass.

Handwritten musical notation for the Bass part of the 81st Psalm, first system. The staff is in F-clef and D-flat major. It contains six measures of music with various note values and rests.

Tenor.

Handwritten musical notation for the Tenor part of the 81st Psalm, second system. The staff is in G-clef and D-flat major. It contains six measures of music with various note values and rests.

Bass.

Handwritten musical notation for the Bass part of the 81st Psalm, second system. The staff is in F-clef and D-flat major. It contains six measures of music with various note values and rests.

Tenor.

The 119th Psalm

Handwritten musical notation for the Tenor part of the 119th Psalm, first system. The staff is in G-clef and D major. It contains six measures of music with various note values and rests.

Bass.

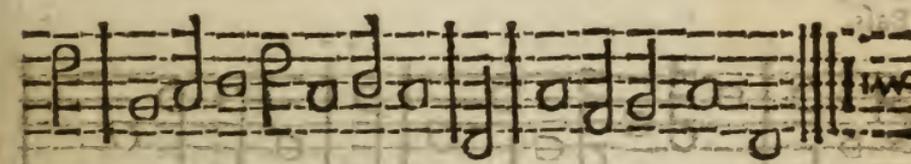
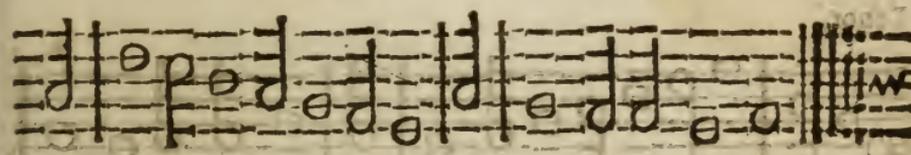
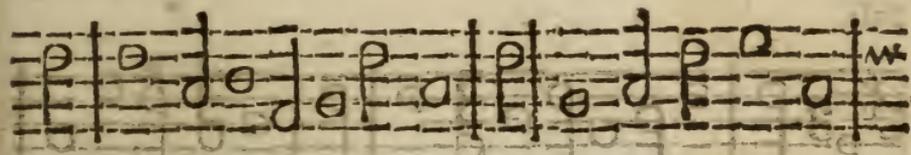
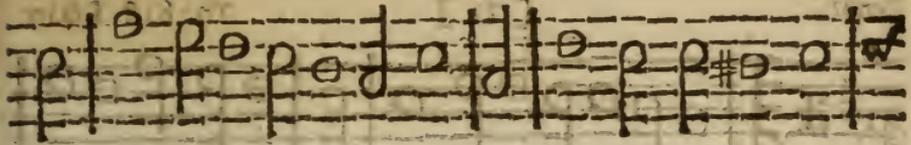
Handwritten musical notation for the Bass part of the 119th Psalm, first system. The staff is in F-clef and D major. It contains six measures of music with various note values and rests.

Tenor.

Handwritten musical notation for the Tenor part of the 119th Psalm, second system. The staff is in G-clef and D major. It contains six measures of music with various note values and rests.

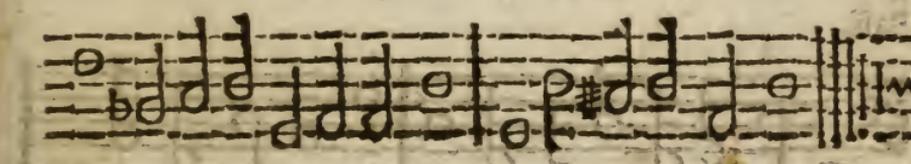
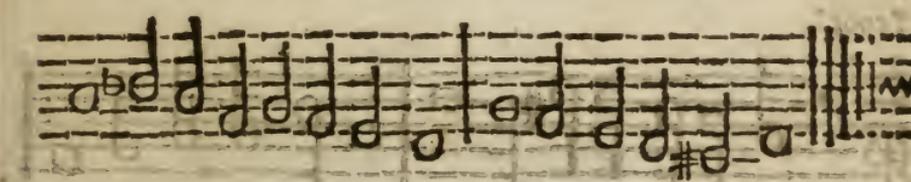
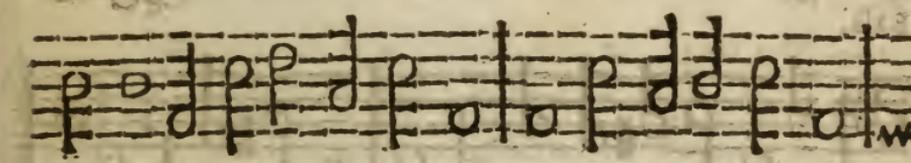
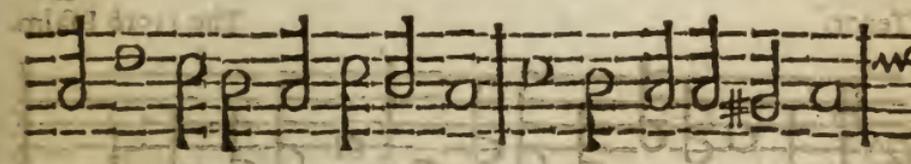
Bass.

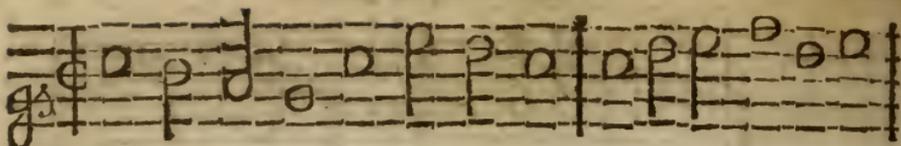
Handwritten musical notation for the Bass part of the 119th Psalm, second system. The staff is in F-clef and D major. It contains six measures of music with various note values and rests.



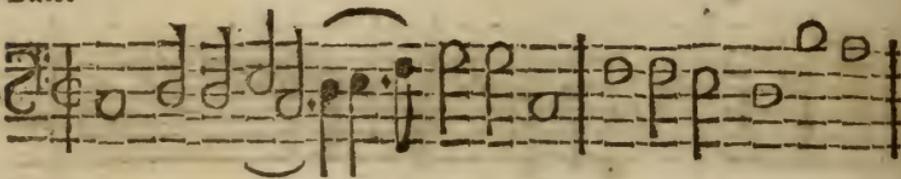
Tune.

Common Metre Doubl.

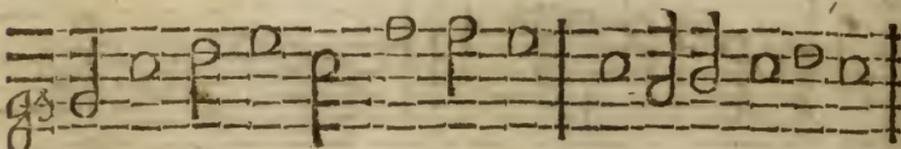




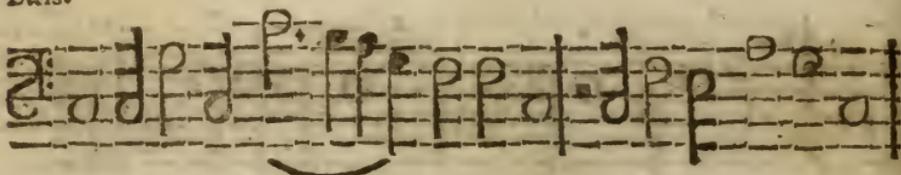
Bafs.



Tenor.

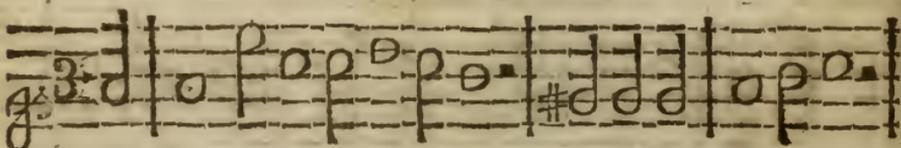


Bafs.

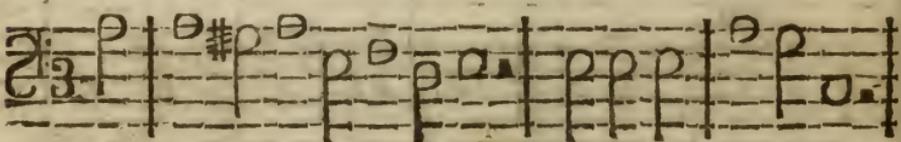


Tenor.

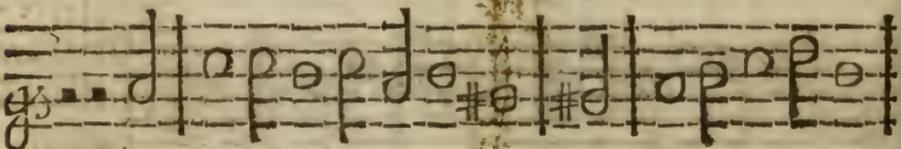
Wells



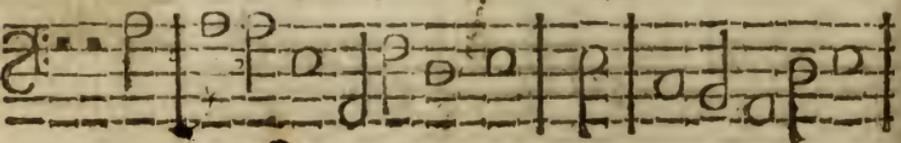
Bafs.



Tenor.



Bafs.



Musical staff for Bass, first system. The staff is in G-clef and 3/4 time. It contains several measures of music with notes and rests. A sharp sign (#) is visible in the second measure.

Bafs.

Musical staff for Tenor, second system. The staff is in C-clef and 3/4 time. It contains several measures of music with notes and rests.

Tenor.

Musical staff for Bass, third system. The staff is in G-clef and 3/4 time. It contains several measures of music with notes and rests.

Bafs.

Musical staff for Tenor, fourth system. The staff is in C-clef and 3/4 time. It contains several measures of music with notes and rests.

Tenor

Abington.

Musical staff for Bass, fifth system. The staff is in G-clef and 3/4 time. It contains several measures of music with notes and rests.

Bafs.

Musical staff for Tenor, sixth system. The staff is in C-clef and 3/4 time. It contains several measures of music with notes and rests.

Tenor.

Musical staff for Bass, seventh system. The staff is in G-clef and 3/4 time. It contains several measures of music with notes and rests. A sharp sign (#) is visible in the fifth measure.

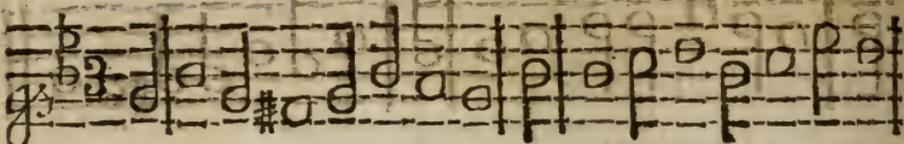
Bafs.

Musical staff for Tenor, eighth system. The staff is in C-clef and 3/4 time. It contains several measures of music with notes and rests.

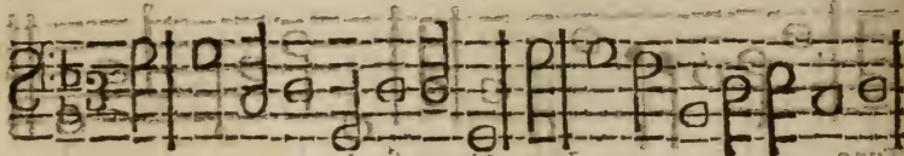
Tenor.

[14]

Reading

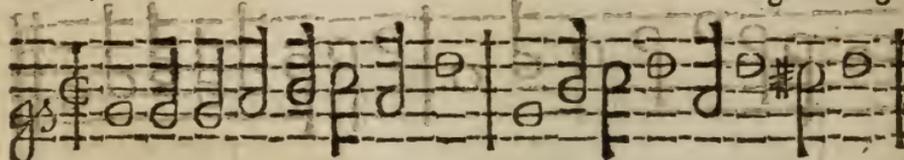


Bass.



Tenor.

Angels Song

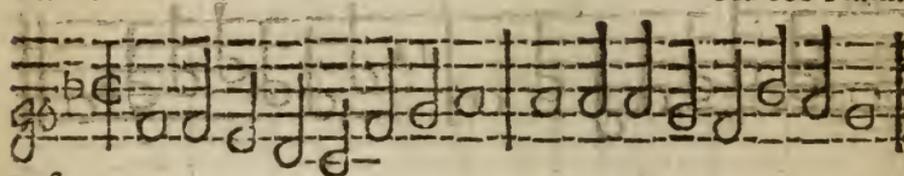


Bass.

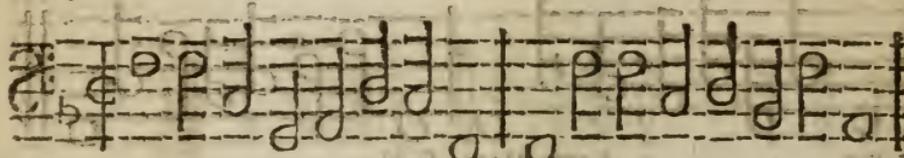


Tenor.

Old 100 Psalm

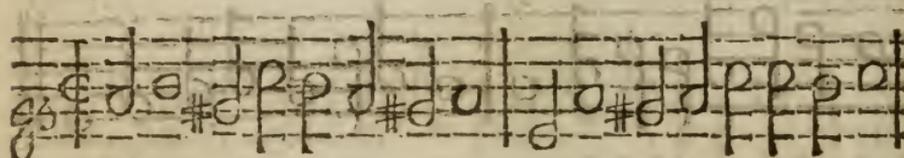


Bass.

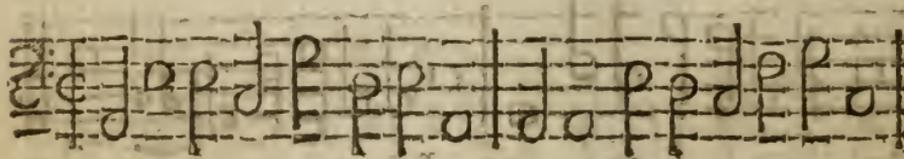


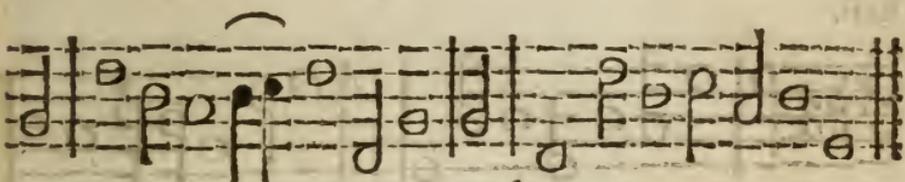
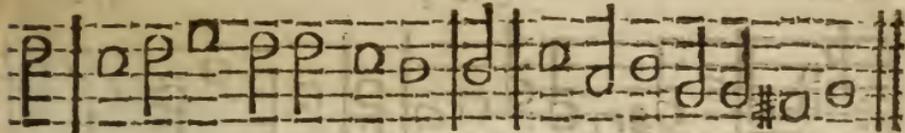
Tenor.

French 100 Psalm



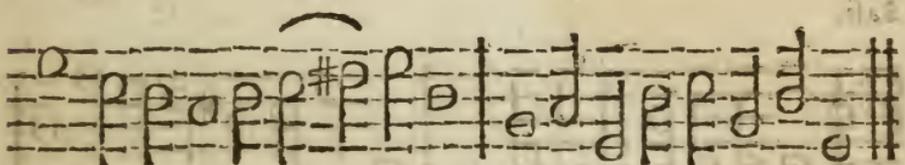
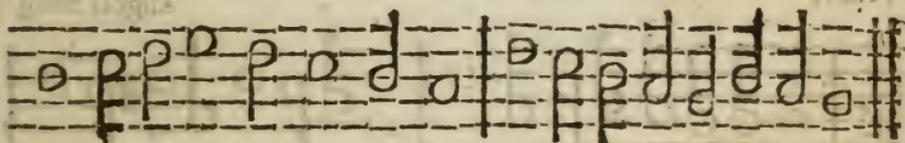
Bass.





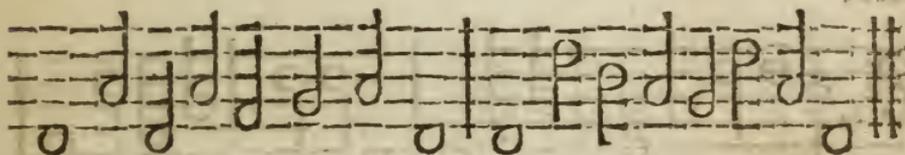
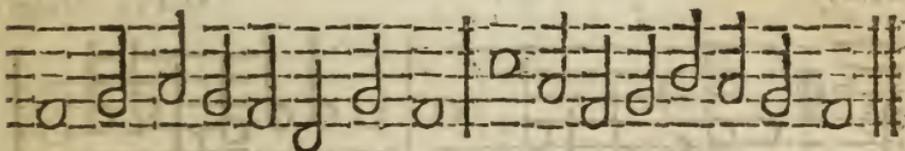
Tune.

Long Metre single.



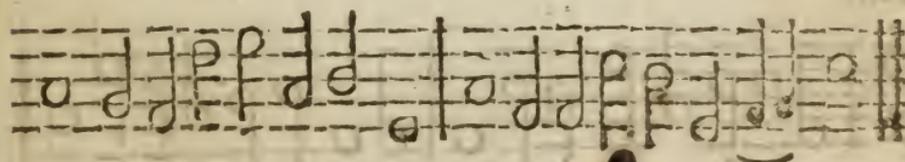
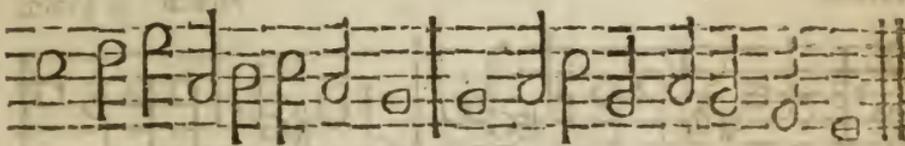
Tune.

Long Metre single.



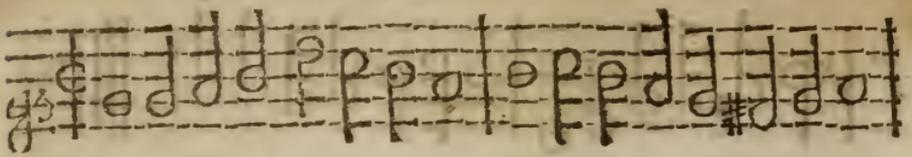
Tune.

Long Metre single.

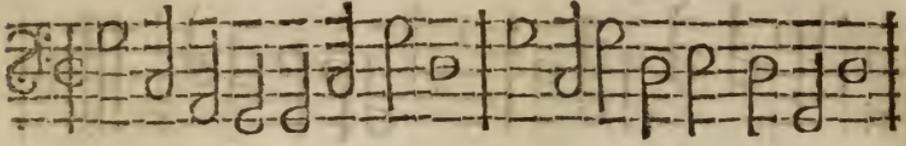


Tenor.

The Ten Com.

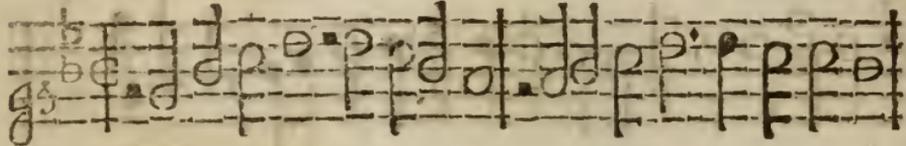


Bafs.

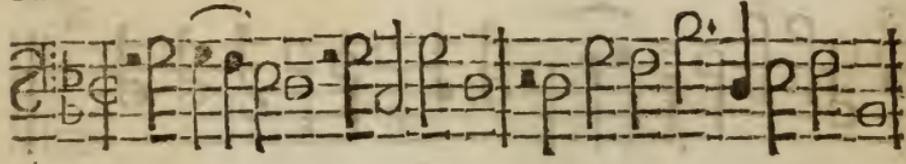


Tenor.

Babilon Streams

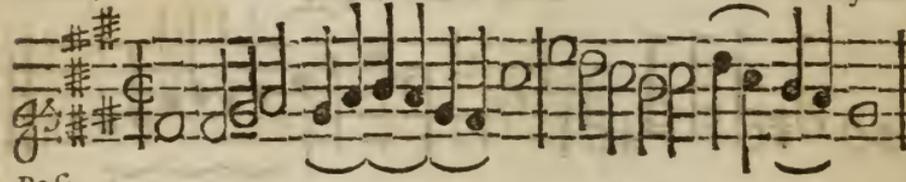


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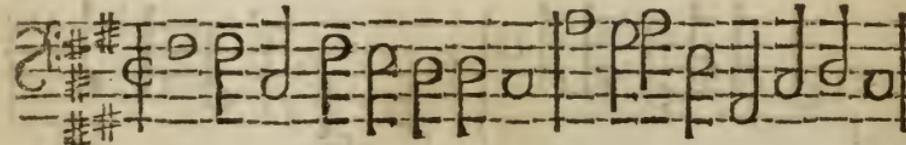


Tenor.

Hereford

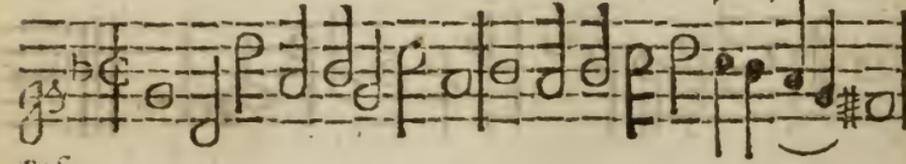


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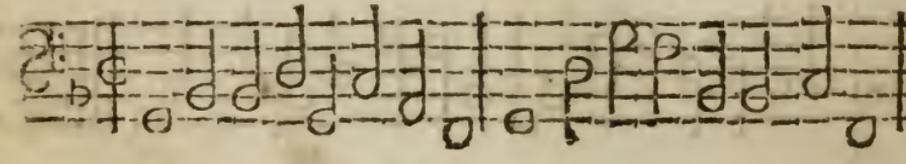


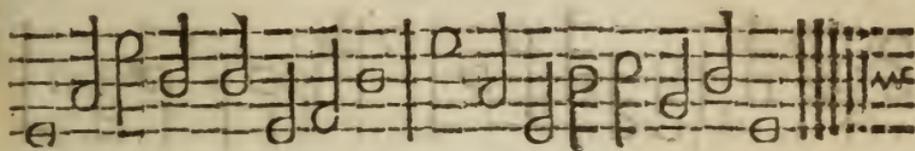
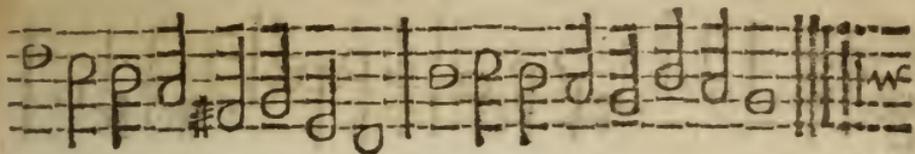
Tenor.

St. Edmonds



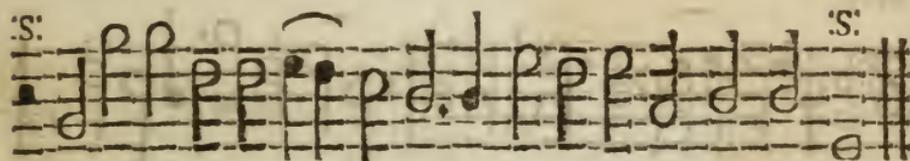
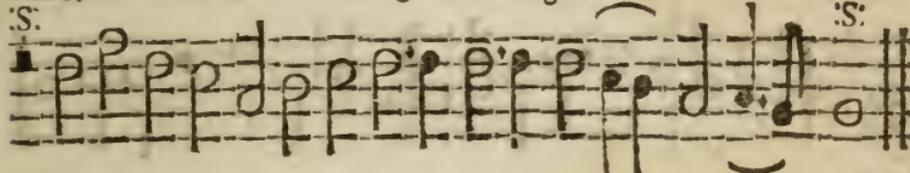
Bafs.





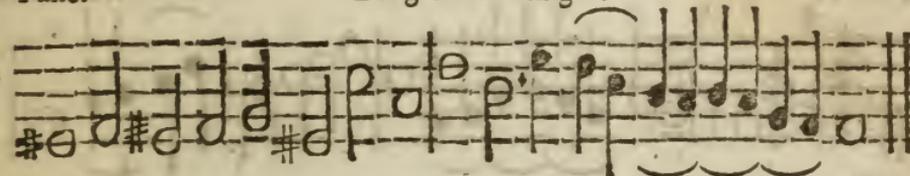
Tune.

Long Metre single.



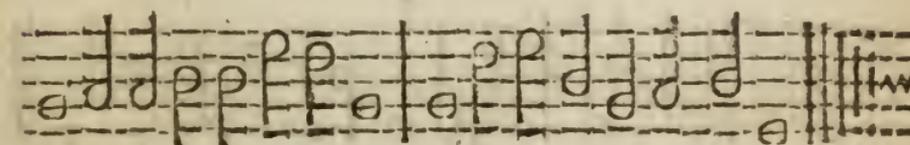
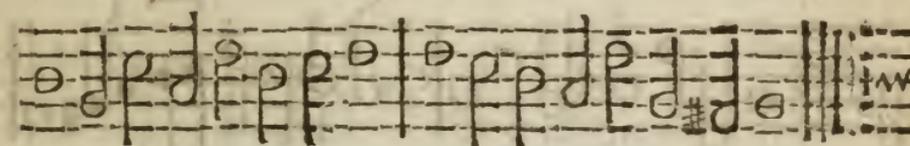
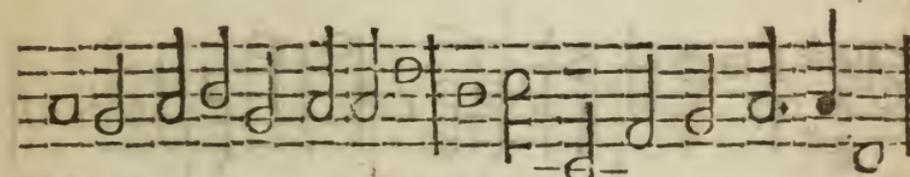
Tune.

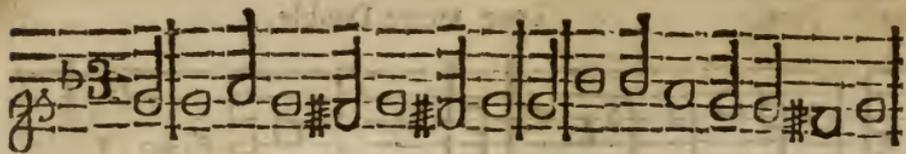
Long Metre single.



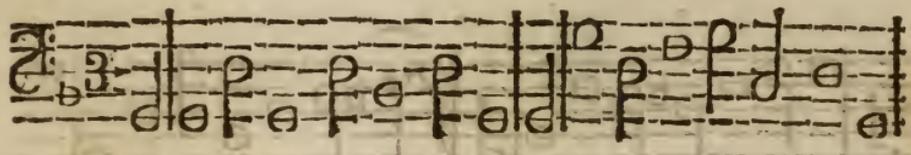
Tune.

Long Metre single.

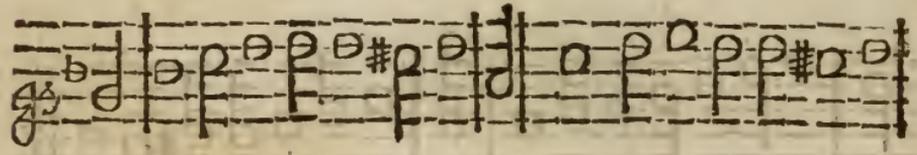




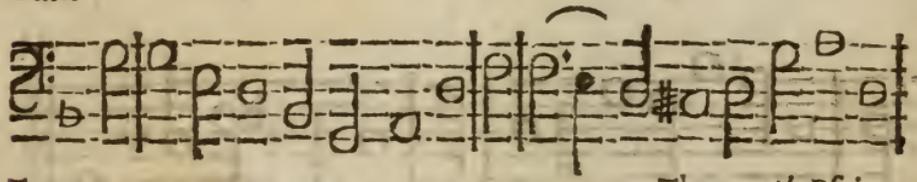
Bass.



Tenor.

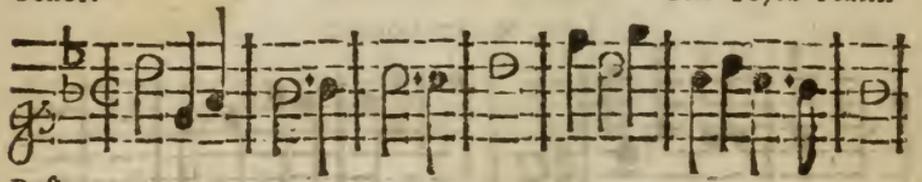


Bass.



Tenor.

The 107th Psalm



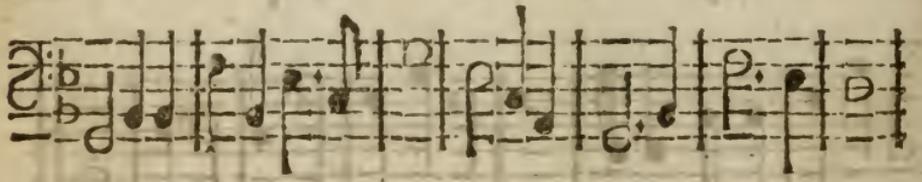
Bass.

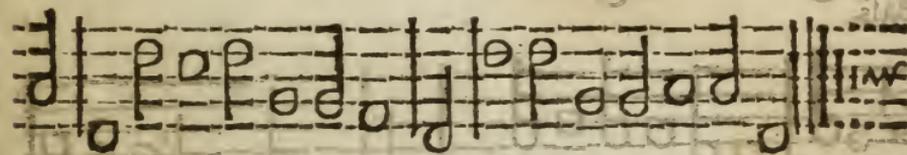
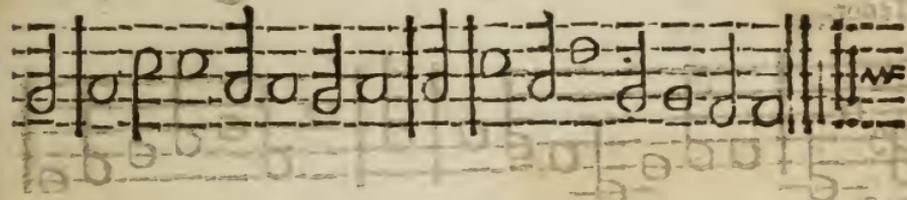
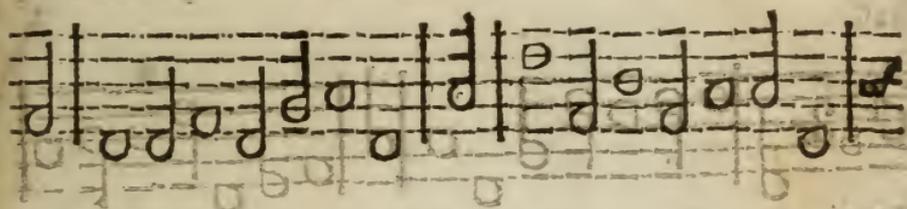


Tenor.



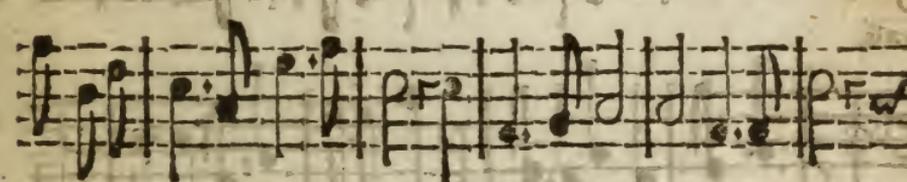
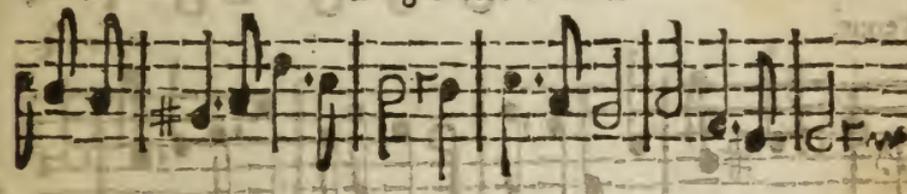
Bass.





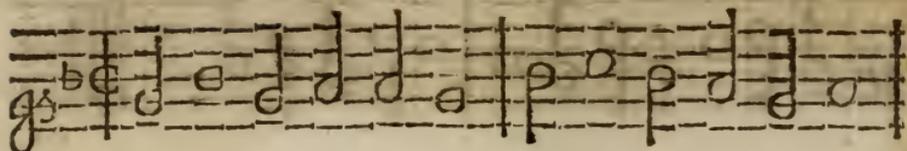
Tune.

Long Metre Double.

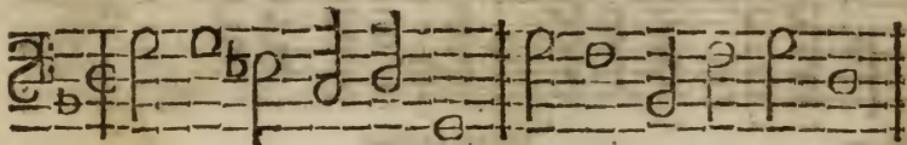


Tenor.

Southwel

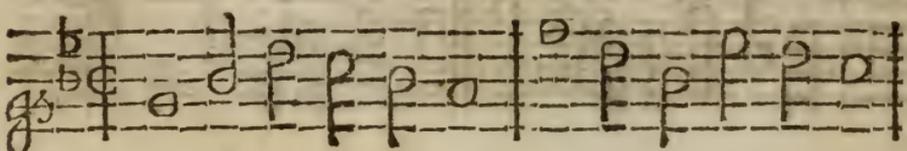


Bafs.

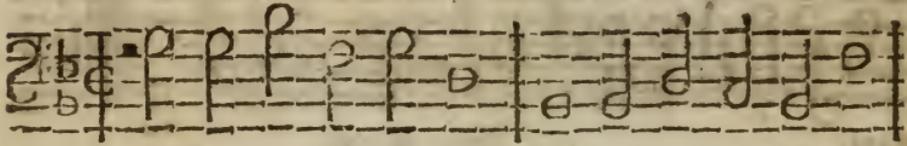


Tenor.

Ludlow.

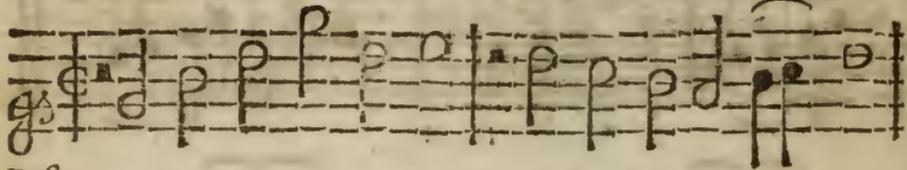


Bafs.

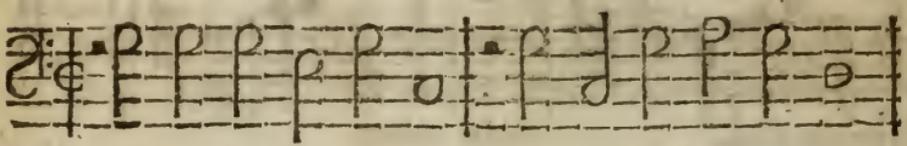


Tenor.

The Bella



Bafs.



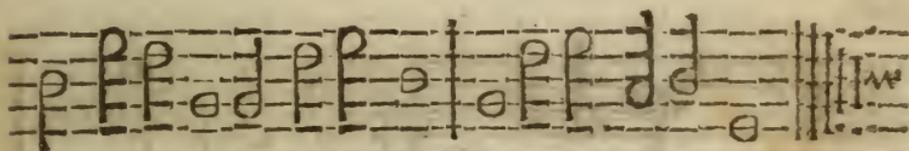
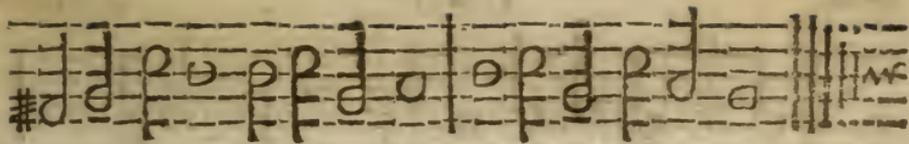
Tenor.

Short Psalm of



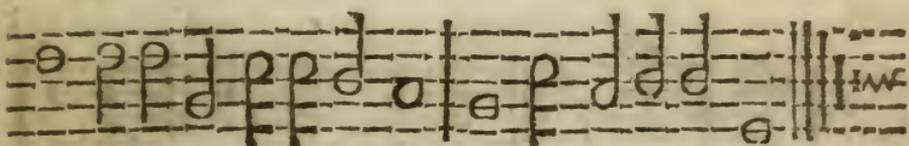
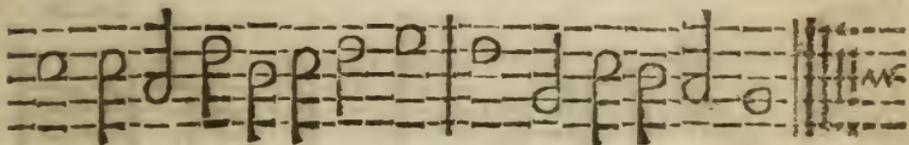
Bafs.





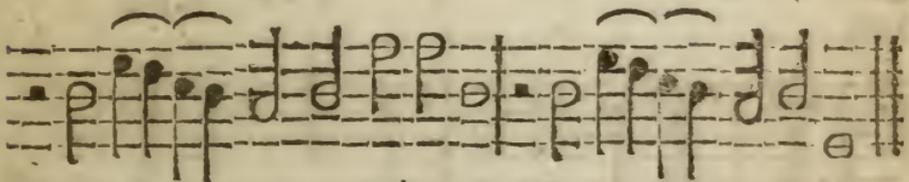
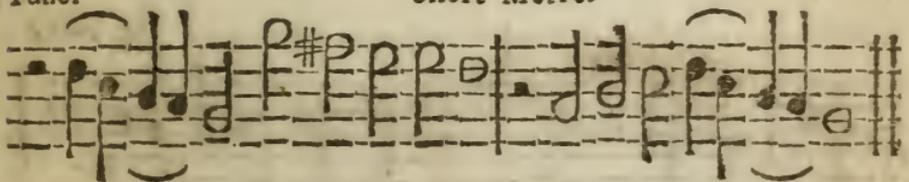
Tune.

Short Metre.



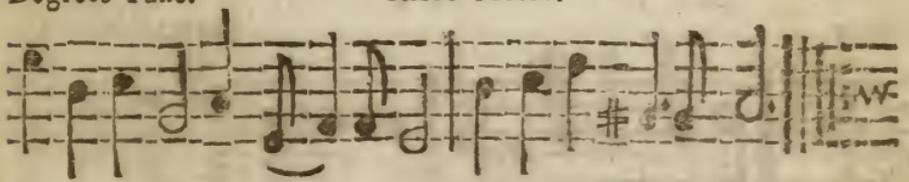
Tune.

Short Metre.

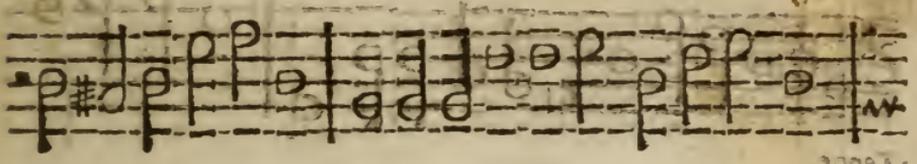
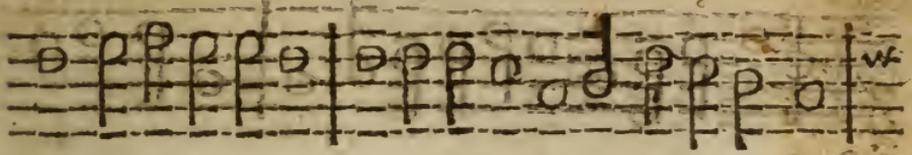


Degrees Tune.

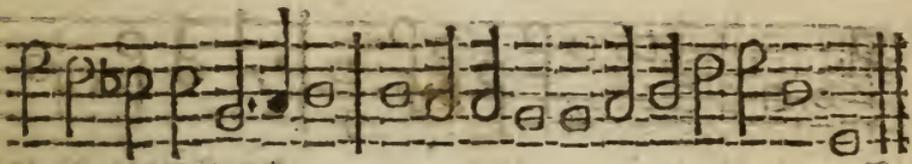
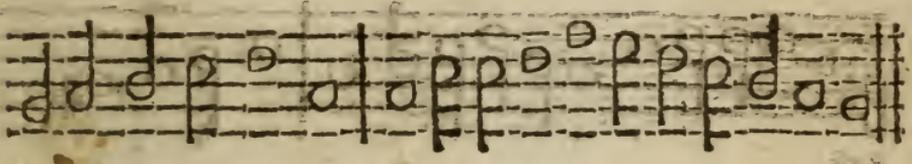
Short Metre.



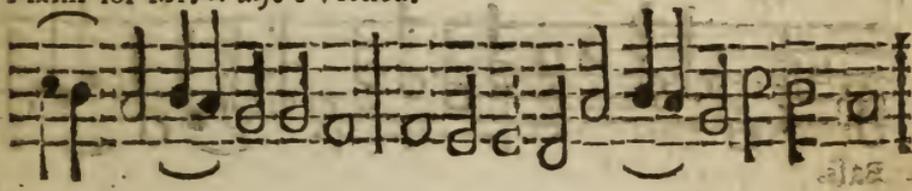
F



10092



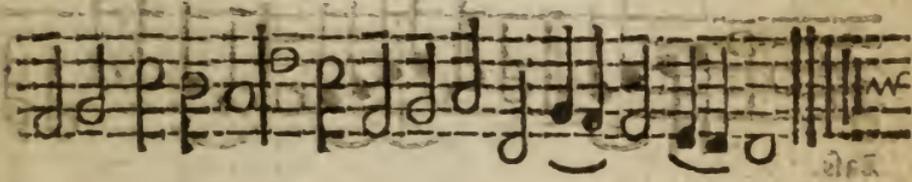
Pfalm for Mr. *Watsfe's* Version.



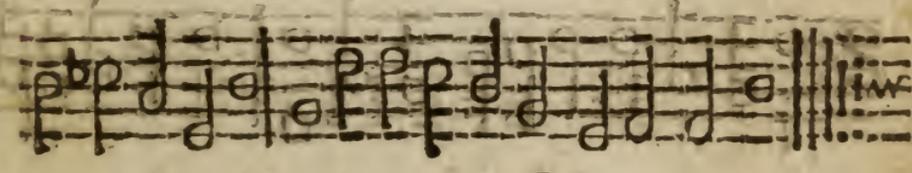
10093



10094

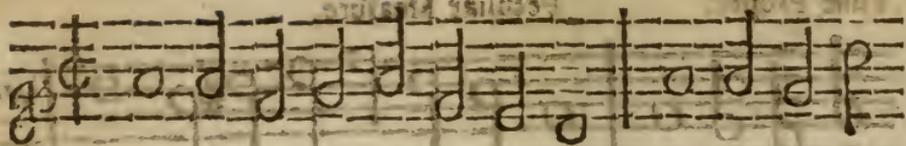


10095

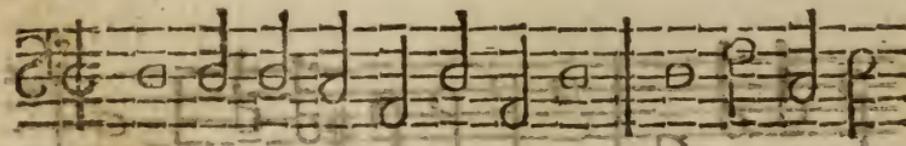


10096

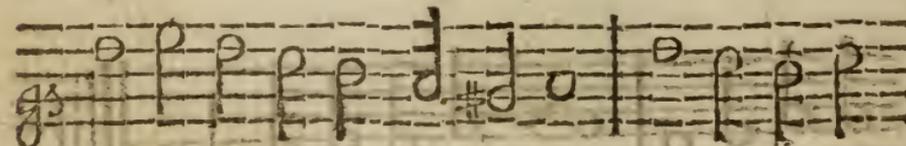
Tenor.



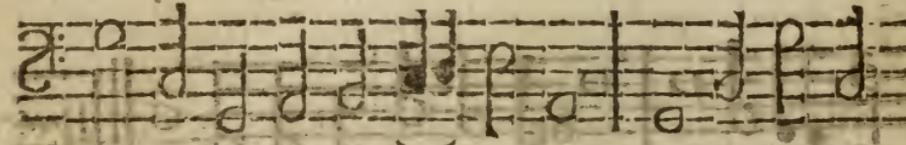
Bass.



Tenor.



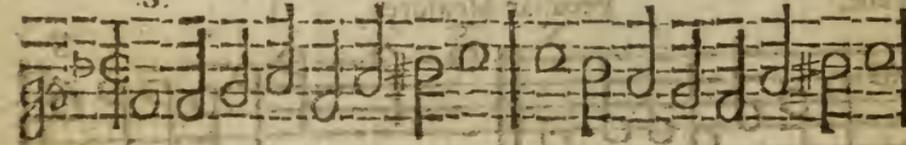
Bass.



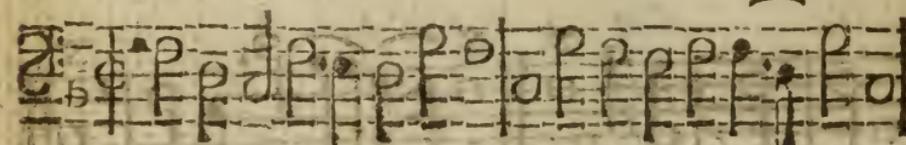
Tenor.

The 113th Psalm

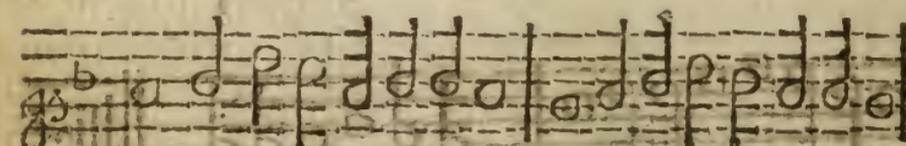
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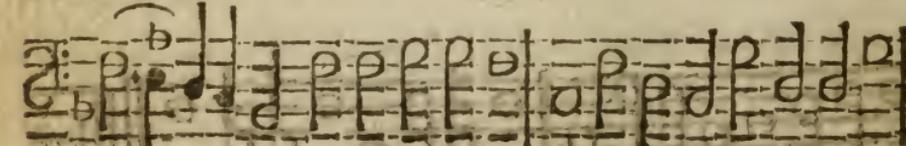
Bass.



Tenor.



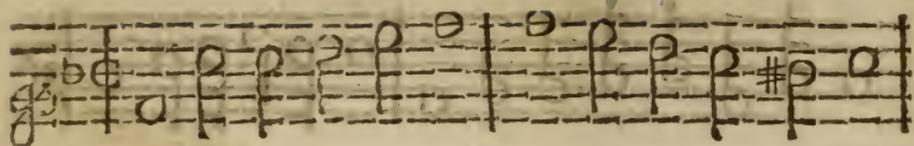
Bass.



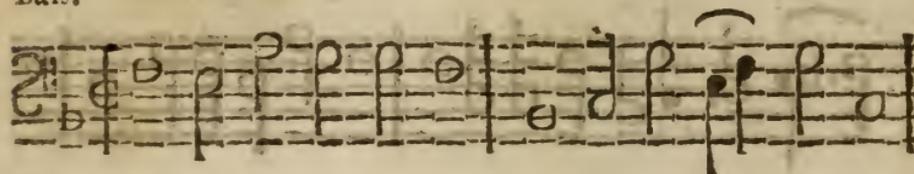
Tenor.

[21]

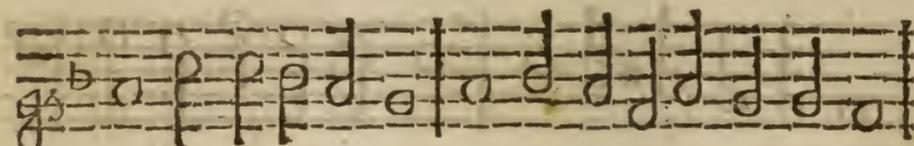
The 122 Psalm



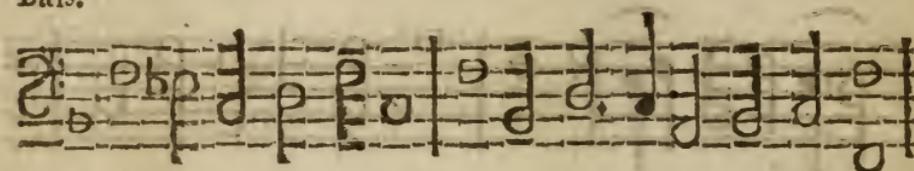
Bass.



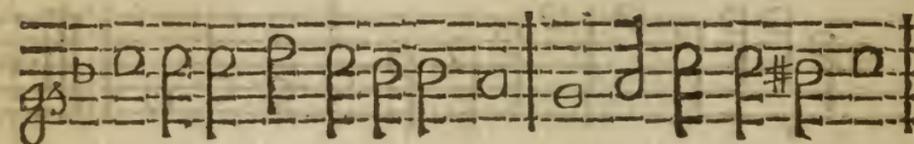
Tenor.



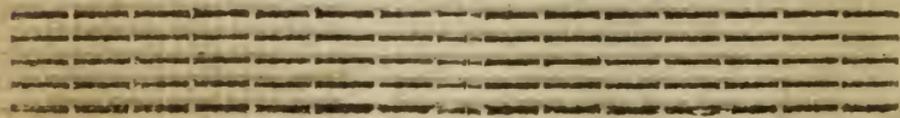
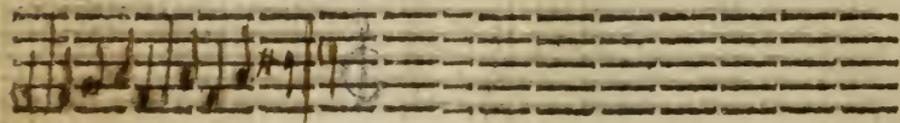
Bass.



Tenor.



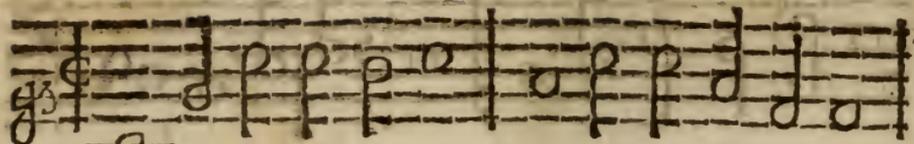
Bass.



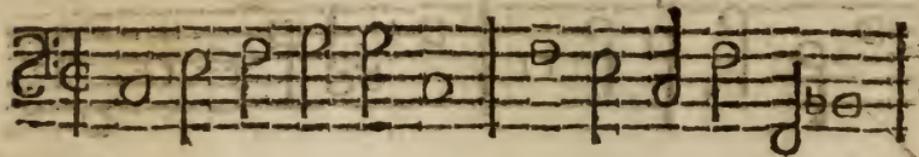
Tenor.

[22]

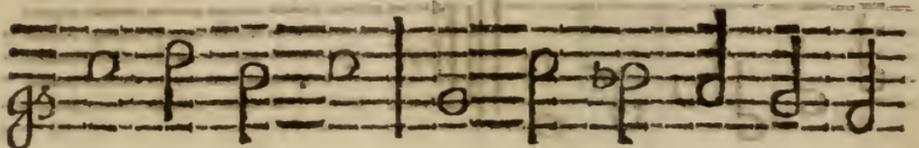
The 148th Psalm



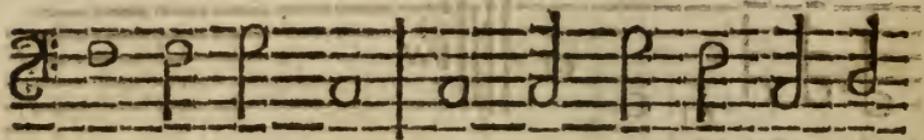
Bass.



Tenor.



Bass.

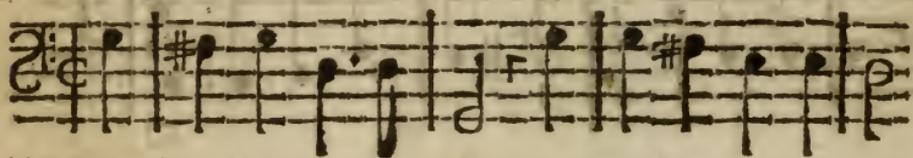


Tenor.

Christ Church Tune



Bass.



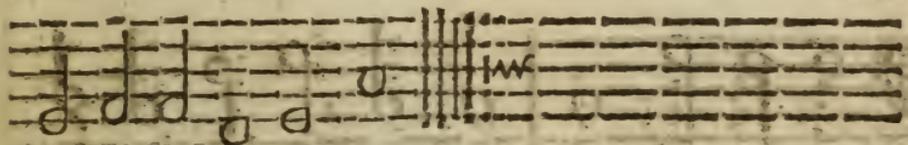
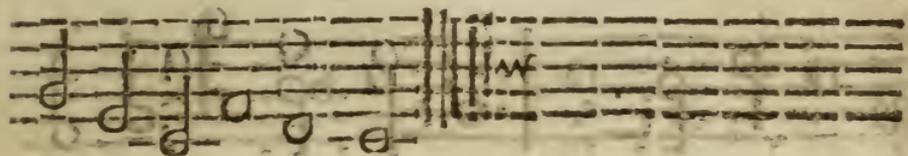
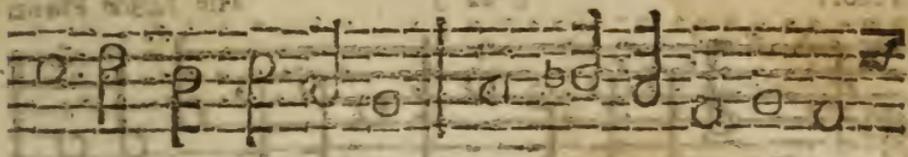
Tenor.



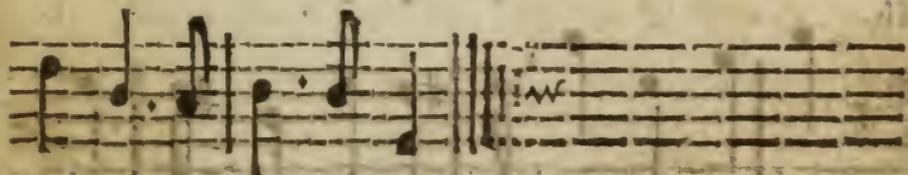
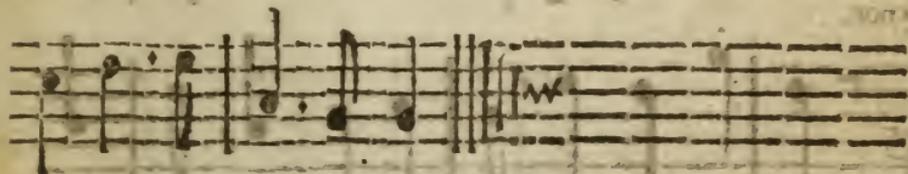
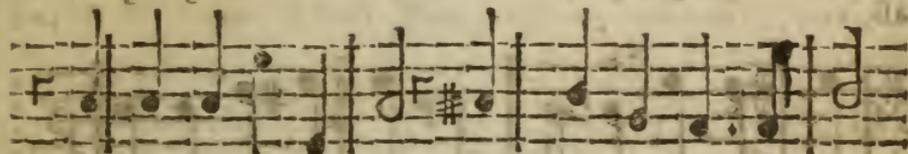
Bass.

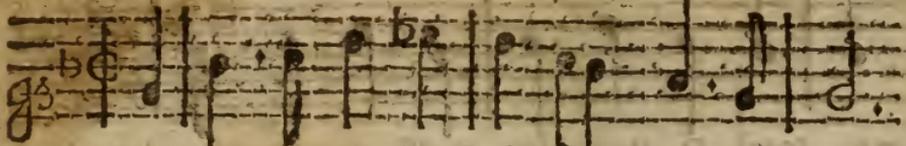


Tune Proper.



As the 148th Psalm.





We Sing to him whose wis-dom form'd the Ear,



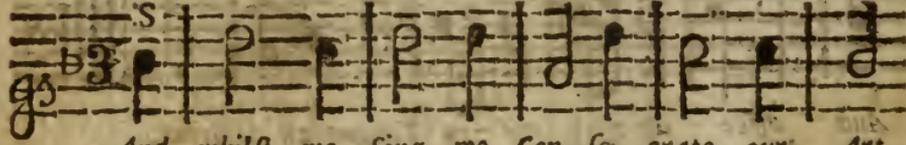
We joy in God who is the Spring of Mirth;



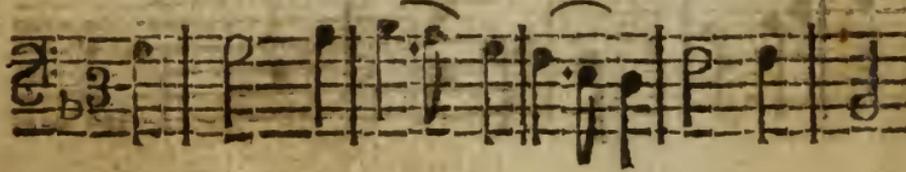
Our humble Sonnets shall that praise re-herse,



Tenor. CHORUS.

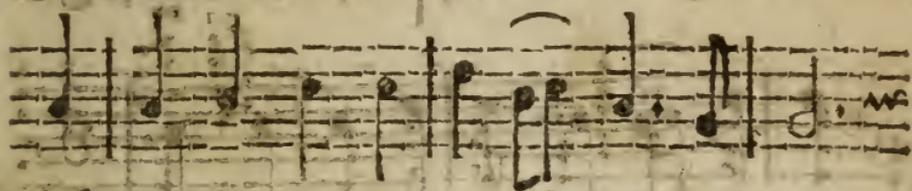


And whilst we Sing we Con-se-crete our Art,





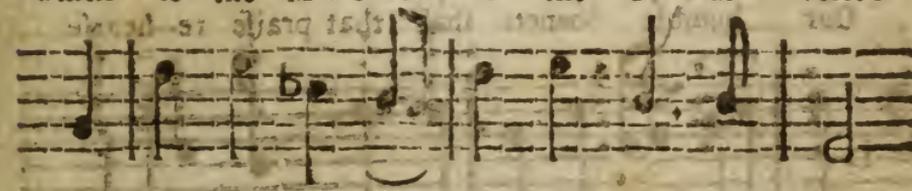
our Songs O thou that gav'st us Voi--ces hear;



Whose Love's the Har-mo-ny of Heav'n and Earth:



which is the MUSICK of the U-ni-verse:

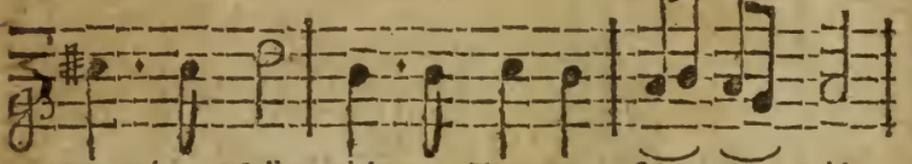
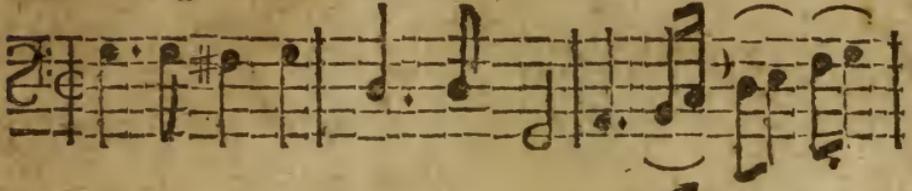


And offer up with ev'-ry Tongue an Heart,





Sit-ting by the Streams that glide, down by Ba-bels



Towering Walls; with our Tears we fill'd the Tide,



Whilt our mind-ful thoughts re-call,



Thee O Si-on and thy fall.



F I N I S.

The "W. L." of The dedication
is William Longford present
at the Wright House Chapel
who was employed in connection
with the East Cheap lectures to
go about & teach the dominion
Psalmody

See Lightwood
Thames & Mersey Estuary 113

